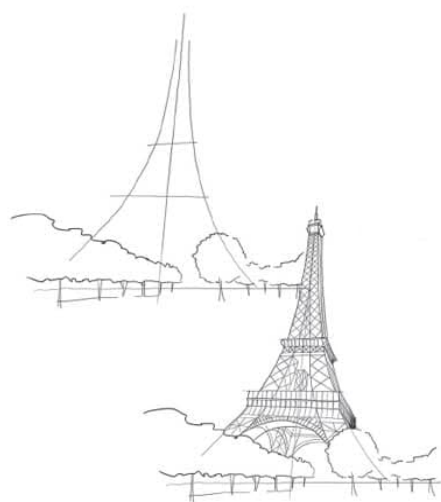
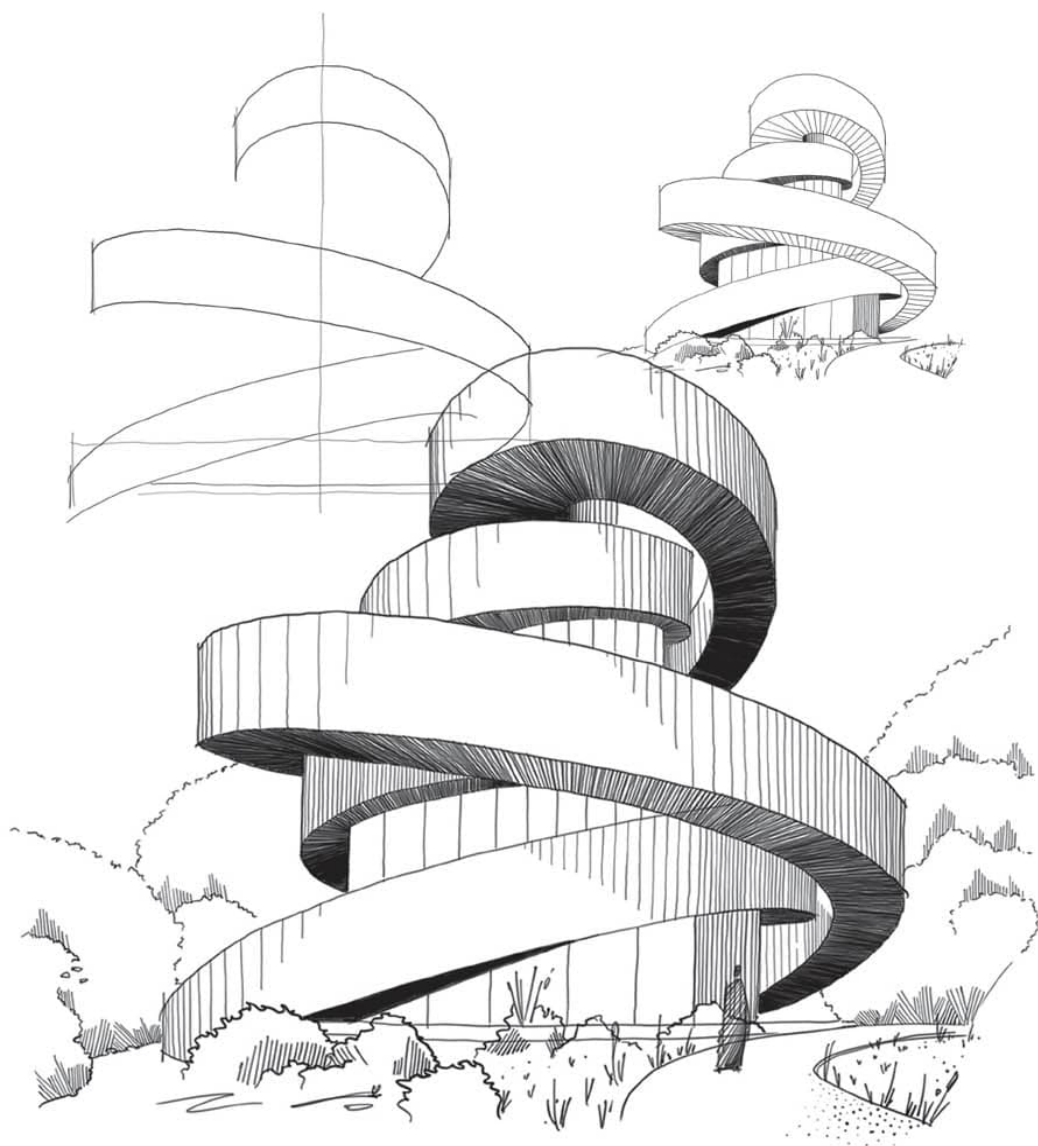


DRAW LIKE
AN ARTIST

100 BUILDINGS & ARCHITECTURAL FORMS

STEP-BY-STEP REALISTIC LINE DRAWING



A SOURCEBOOK FOR ASPIRING ARTISTS AND DESIGNERS

DAVID DRAZIL

DRAW LIKE AN ARTIST

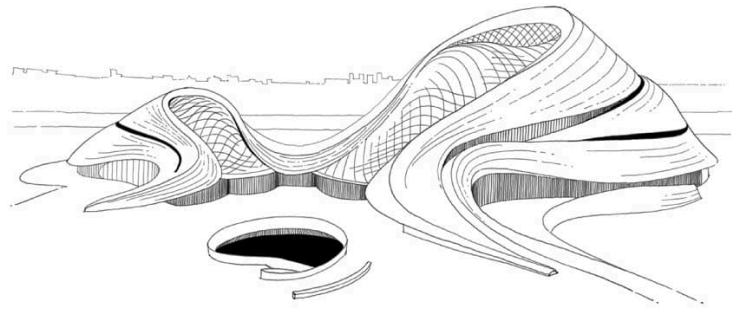
100 BUILDINGS & ARCHITECTURAL FORMS

**Step-by-Step Realistic Line Drawing
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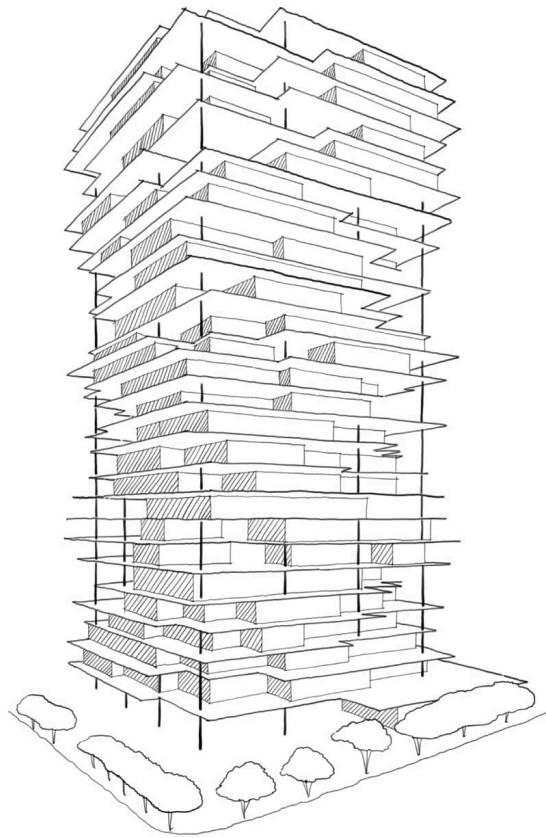
[Rural House | La Garrotxa, Spain](#)

Concrete Box House | Houston, Texas, USA

Marble House | Bangkok, Thailand

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COMMERCIAL

(OFFICES / ADMINISTRATIVE)

Dancing House | Prague, Czech Republic

The Gherkin | London

Chrysler Building | New York City

Oculus, World Trade Center | New York City

The Flatiron Building | New York City

Central Radio & TV Tower | Beijing

Salk Institute for Biological Studies | La Jolla, California, USA

Sugamo Shinkin Bank | Kawaguchi, Japan

Selfridges Building, Birmingham | Birmingham, England

VitraHaus | Weil am Rhein, Germany

Learning Hub | Singapore

Antwerp Port House | Antwerp, Belgium

Antinori Winery (staircase detail) | Bargino, Italy

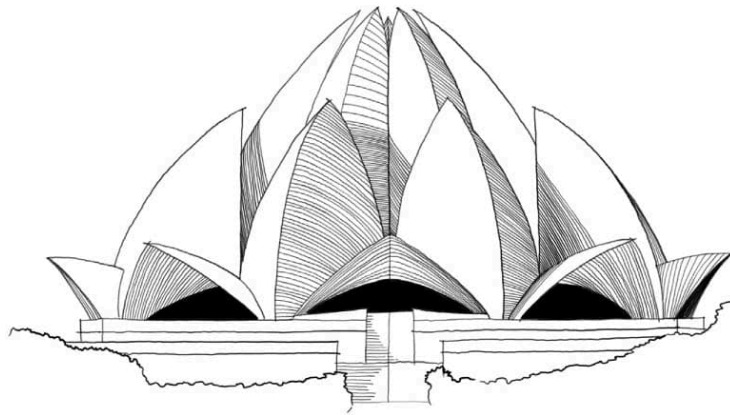
INSTITUTIONAL / EDUCATIONAL

Bauhaus | Dessau, Germany

Tietgenkollegiet | Copenhagen, Denmark

Institute for Contemporary Art, Virginia Commonwealth University | Richmond, Virginia, USA

Innovation Center, University of Chile | Santiago, Chile



HISTORIC / SACRED / MONUMENTS

Giza Pyramid Complex | Giza City, Egypt

Hagia Sofia | Istanbul

The Parthenon, Acropolis of Athens | Athens

Taj Mahal | Agra, India

Colosseum | Rome

Sainte Marie de La Tourette | L'Arbresle, France

Notre-Dame du Haut | Ronchamp, France

Leaning Tower of Pisa | Pisa, Italy

Cathedral of Brasilia | Brasilia, Brazil

Sagrada Familia | Barcelona, Spain

Stonehenge | Wiltshire, England

The Great Buddha Hall of Tōdai-ji | Nara, Japan

Prague Castle | Prague, Czech Republic

Lotus Temple | Delhi, India

CULTURAL

(MUSEUMS / GALLERIES / LIBRARIES)

Ribbon Chapel | Hiroshima, Japan

Notre-Dame de Paris | Paris

Centre Georges Pompidou | Paris
Louvre Pyramid | Paris
Vessel | New York City
Solomon R. Guggenheim Museum | New York City
Guggenheim Museum Bilbao | Bilbao, Spain
Sydney Opera House | Sydney, Australia
Experimenta Building | Heilbronn, Germany
Heydar Aliyev Center | Baku, Azerbaijan
Oslo Opera House | Oslo, Norway
Hoki Museum | Midori-ku, Chiba, Japan
Oscar Niemeyer Museum | Curitiba, Brazil
Niterói Contemporary Art Museum | Rio de Janeiro
The Twist Gallery | Jevnaker, Norway
Neue Nationalgalerie | Berlin
Elbphilharmonie | Hamburg, Germany
Harbin Opera House | Harbin, China
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BRIDGES

Tower Bridge | London
Golden Gate Bridge | San Francisco, California, USA
Charles Bridge | Prague, Czech Republic
Sheikh Zayed Bridge | Abu Dhabi, United Arab Emirates
Brooklyn Bridge | New York City
Millau Viaduct | Millau, France
Pont du Gard | Vers-Pont-du-Gard, France
Stari Most | Mostar, Bosnia and Herzegovina
Rialto Bridge | Venice, Italy
Ponte Vecchio | Florence, Italy
Erasmus Bridge | Rotterdam, Netherlands
Sydney Harbour Bridge | Sydney, Australia
Jade Belt Bridge | Beijing

TOWERS / HIGH-RISES / SKYSCRAPERS

Burj Khalifa | Dubai, United Arab Emirates
Eiffel Tower | Paris
Big Ben | London
Space Needle | Seattle, Washington, USA

Nakagin Capsule Tower | Tokyo
Axel Towers | Copenhagen, Denmark
Hearst Tower | New York City

SPORTS FACILITIES

Beijing National Stadium (Bird's Nest) | Beijing

LANDSCAPE ARCHITECTURE

Stage of Forest | Jilin, China

Acknowledgments

About the Author

INTRODUCTION

Even in the twenty-first century, free-hand sketching and drawing play important roles in both designing and visualizing architectural projects and ideas.

As architects, we use hand-drawing as one of the tools in our toolkit. Through drawing, we brainstorm and develop ideas. We shape these ideas, and through an iterative process, we give them form. Sketching and drawing help us to understand problems, solve them, and communicate the solutions to others.

Hand-drawing has one huge advantage over any computer program—it is based on our natural and instant connection between our mind and hands. The hand-drawing process is unobstructed by any technological barrier and allows us to get into the state of flow, where our creativity and problem-solving skills are at their peak.

This book will help you not only to adopt an effective approach to the architectural sketching process but also to understand the depicted buildings better—their proportions, scale, structure, and tectonics.

Since drawing is simultaneously seeing, thinking, and understanding, I hope this book will help you discover a new angle of how you can look at architecture surrounding us.

HOW TO USE THIS BOOK

This book depicts a variety of architectural buildings and structures from all around the world, shown in a step-by-step drawing process. It should serve you as inspiration and as a visual reference you can follow to achieve the same results.

Feel free to skip around and draw the buildings that you like or that you find challenging to draw. Even though the process depicted on these pages suggests one approach, don't feel limited by it. Use it as a guideline for your own drawing process and don't hesitate to go your own way or add extra layers of shading and coloring if it fits your style and intention.

Suggested Materials

Every image you see in this book was drawn free-hand without any rulers, protractors, or similar tools. Whether you prefer to draw in a traditional way or digitally, here are recommended tools you can use:

If working traditionally:

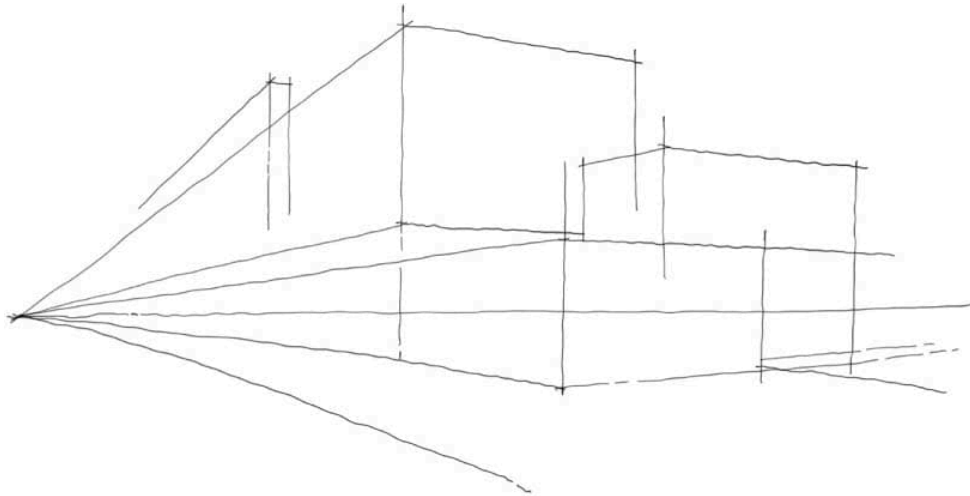
- Graphite pencil
- Fine-liner pens with different line weights (choose two to three thicknesses anywhere from 0.05 mm to 1 mm)
- Any paper that you enjoy working on; plain office paper 80g/m² will do just fine
- Eraser

If working digitally:

- Photoshop and a graphic tablet
- iPad with Apple pencil and Procreate, Morpholio Trace, or any other preferred drawing app

Start with Composition

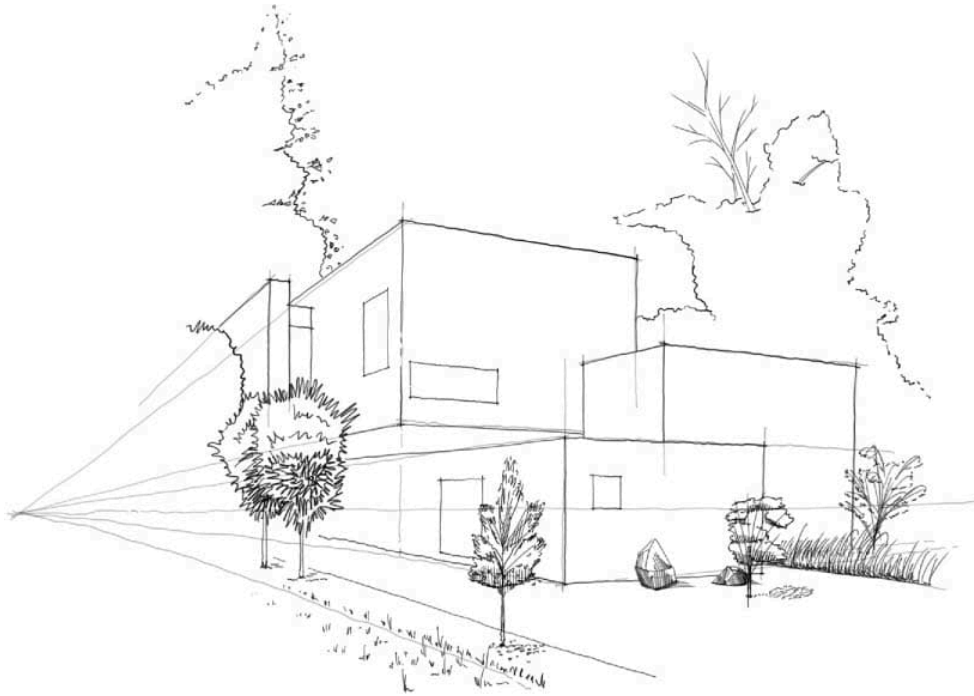
The drawing process starts with outlining the structure of the overall composition, including the most important vertical and horizontal lines/edges. Very often it involves setting up a perspective grid with the horizon line and vanishing points. In this phase, use a pencil to draw very lightly, as these construction guidelines are mostly to serve the process and they eventually can be erased.



STEP 1

Outline Volumes & Context

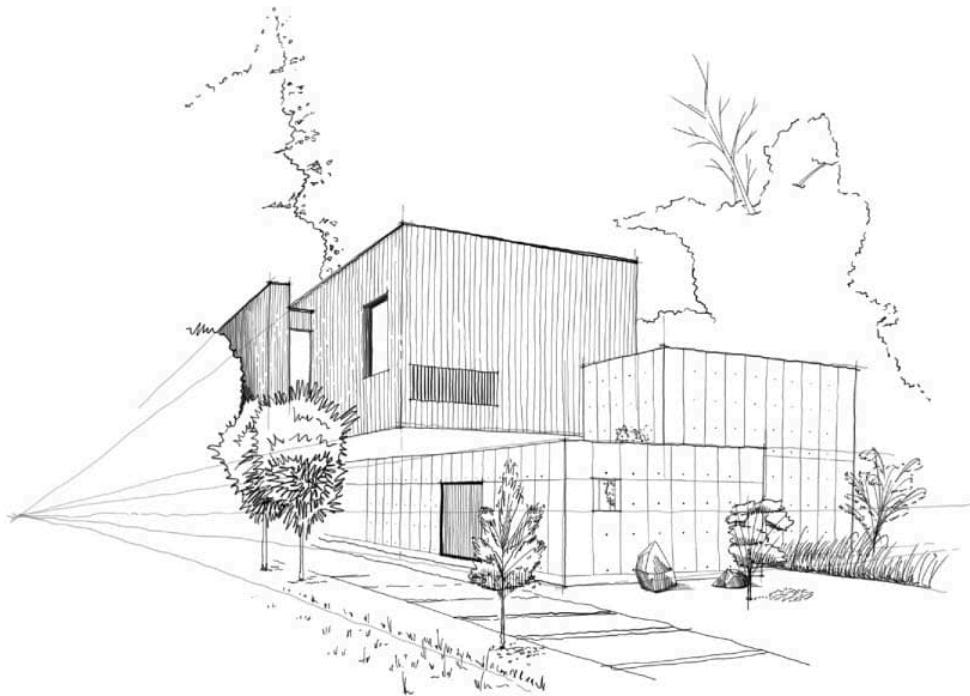
Next, use the established composition structure and define the main volumes, adding their closest surroundings to provide context. This might include drawing the elements in the foreground, such as vegetation and trees. Blocking out the foreground makes it easier, as we won't need to draw the areas behind these elements.



STEP 2

Add Textures

To express materiality in drawings, add textures suggesting different real-life materials commonly used in architecture, such as timber, stone, concrete, steel, and glass. These textures work as graphic shortcuts—simplified versions of reality—and add a new layer of information and detail to drawings. The more detail we add, the more the viewer's attention is drawn to a certain area of an image. That's why it makes sense to use selective texturing—applying textures to highlight only the parts of an image on which we want a viewer to focus.

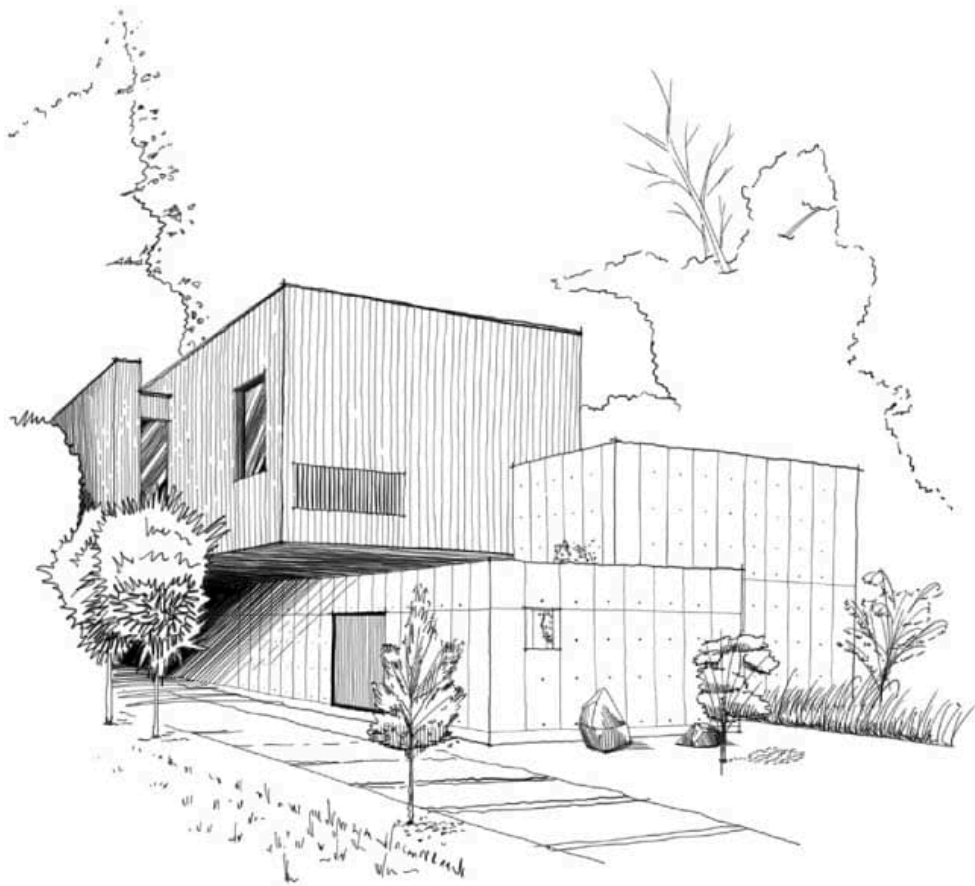


STEP 3

Shading & Final Touches

Finally, to increase contrast and a sense of plasticity, add shading. Shading can be observed from a reference or it can be deliberately decided by an artist. Either way, it's a good idea to define the light source and the main direction of light so we know which surfaces should be lit (exposed to light) and which should be shaded (light is blocked by other surfaces).

As for final touches, you may want to erase the original construction guidelines drawn in pencil during the first step and clean up anything unwanted. Optionally, you can add more contextual information by drawing sky or water reflections (as used in other examples in this book).



STEP 4

TIPS ON ARCHITECTURAL SKETCHING & DRAWING

TIP #1: LEARN TO DRAW LONG, STRAIGHT LINES

All the architectural drawings in this book are based on lines. The lines are used not only for contours, but also for guidelines, constructional lines, shading, hatching, and texturing—pretty much everything in a drawing. You'll find out that most of these lines are simply straight and are sometimes very long. That's why it's a great idea to practice drawing confident long, straight lines.

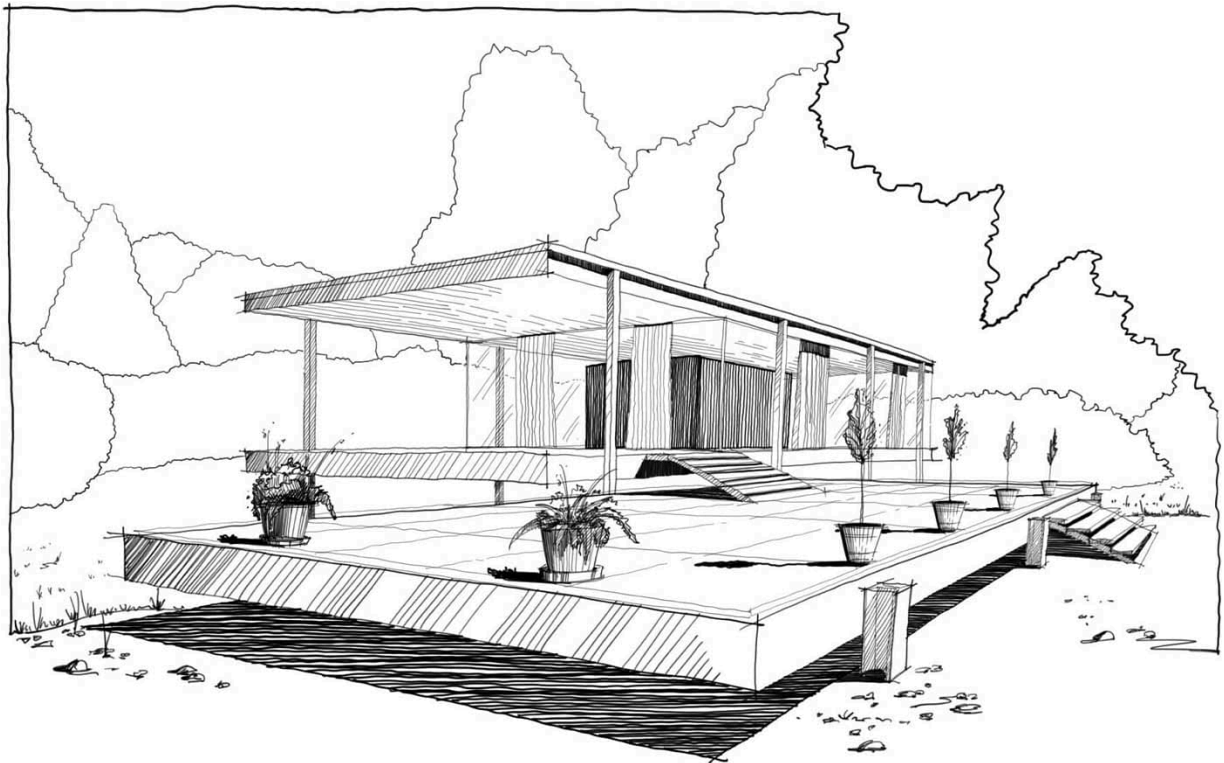
EXERCISE: Grab a blank sheet of paper and fill it with three layers of lines—vertical lines, horizontal lines, and diagonal lines. Treat this as a warm-up exercise before drawing, just as you would warm up before any sport activity.

To achieve confidence in long straight lines, I suggest the following: First, draw with your whole arm, starting the movement from your shoulder, and avoid bending your wrist. Second, look and focus on the endpoint of a line you're drawing. This will help to naturally guide your hand to where you're looking.

TIP #2: VARY THE LINE WEIGHT

Use of different line weights—thicknesses of pen strokes—serves well for defining depth planes, for better clarity, and for creating emphasis and contrast in a drawing.

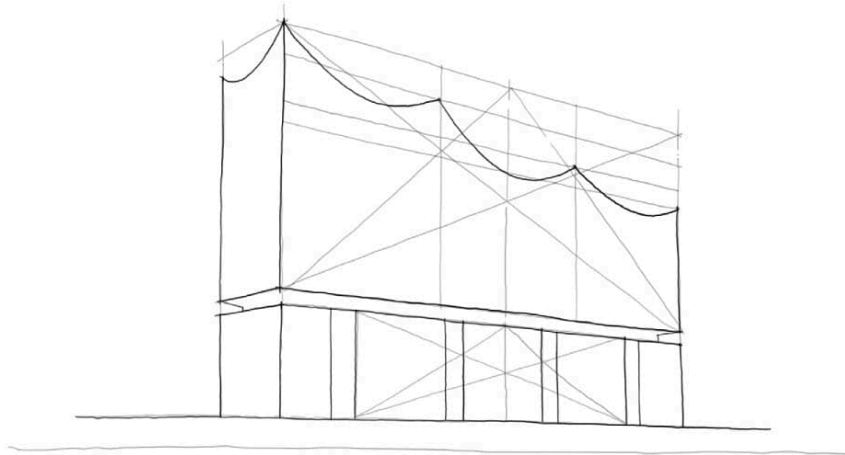
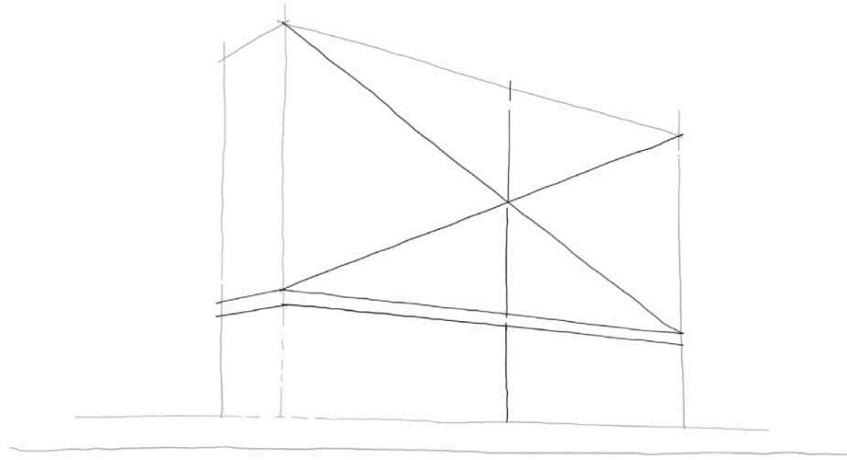
To use different line weights to support the illusion of depth, use thicker strokes in the foreground—depicting elements close to the viewer—and thinner lines in the background, such as trees, mountains, or a cityscape in the distance.



TIP 2

TIP #3: START WITH IMAGINARY BOUNDING BOXES

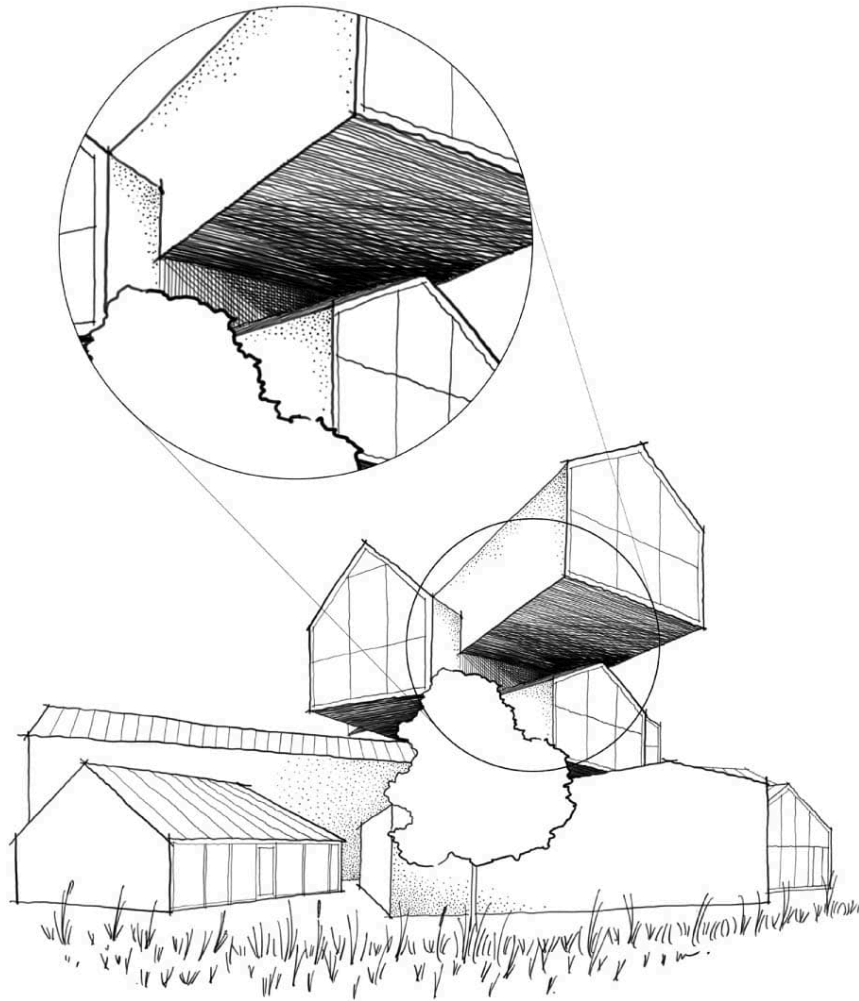
Before diving into details, set your main volumes in perspective by drawing imaginary bounding boxes surrounding the main volumes. These simple boxes help ensure that your perspective view is correct and prepares you to draw more defined volumes and details inside.



TIP 3

TIP #4: USE CROSS-HATCHING FOR SHADING

Hatching is commonly used to add textures or shading. Cross-hatching is the same, just applied in two or more layers on top of each other. Each new layer should have a different direction from the previous one. In that way, you can achieve very gradual darkening of big areas, which can create illusions of soft shading.

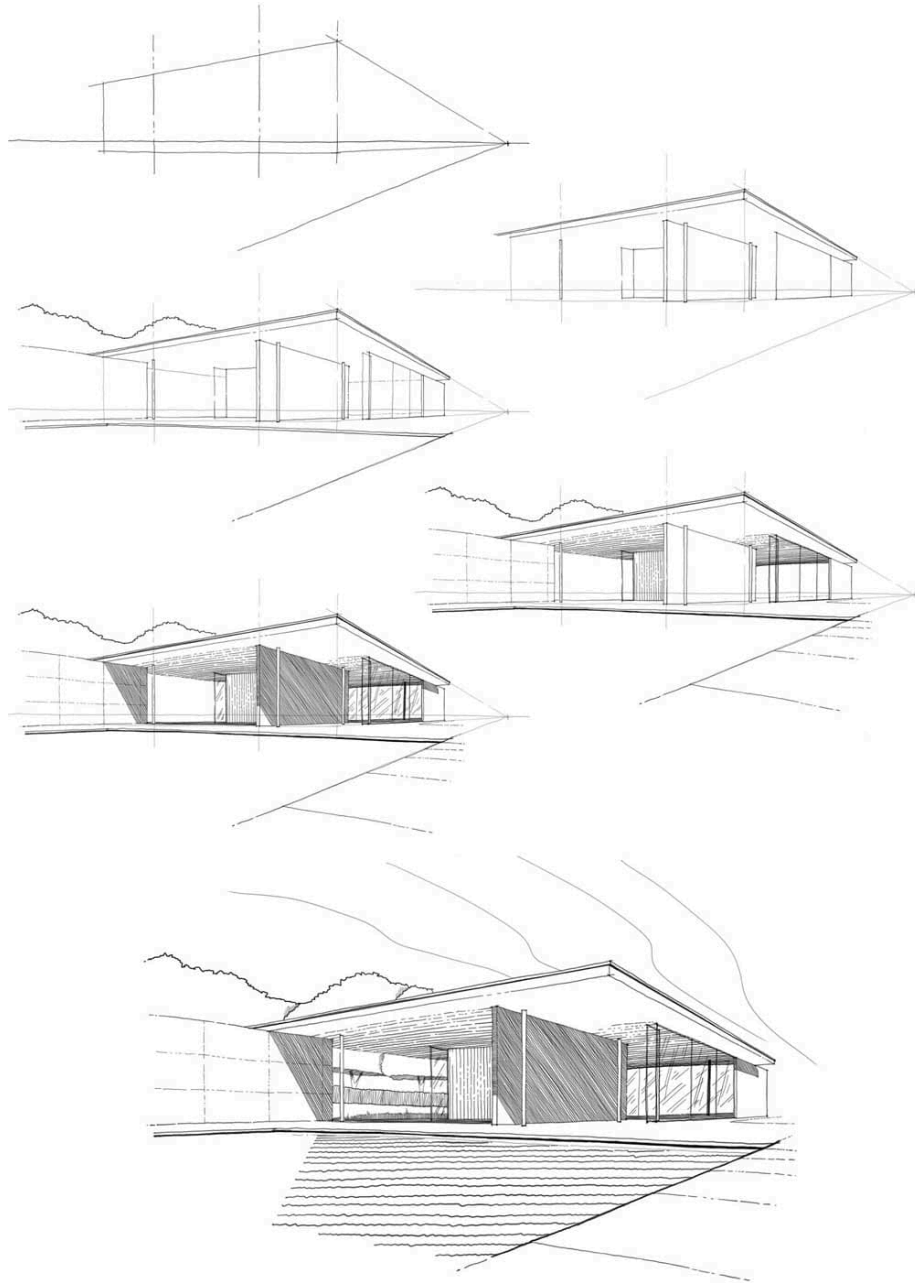


TIP 4

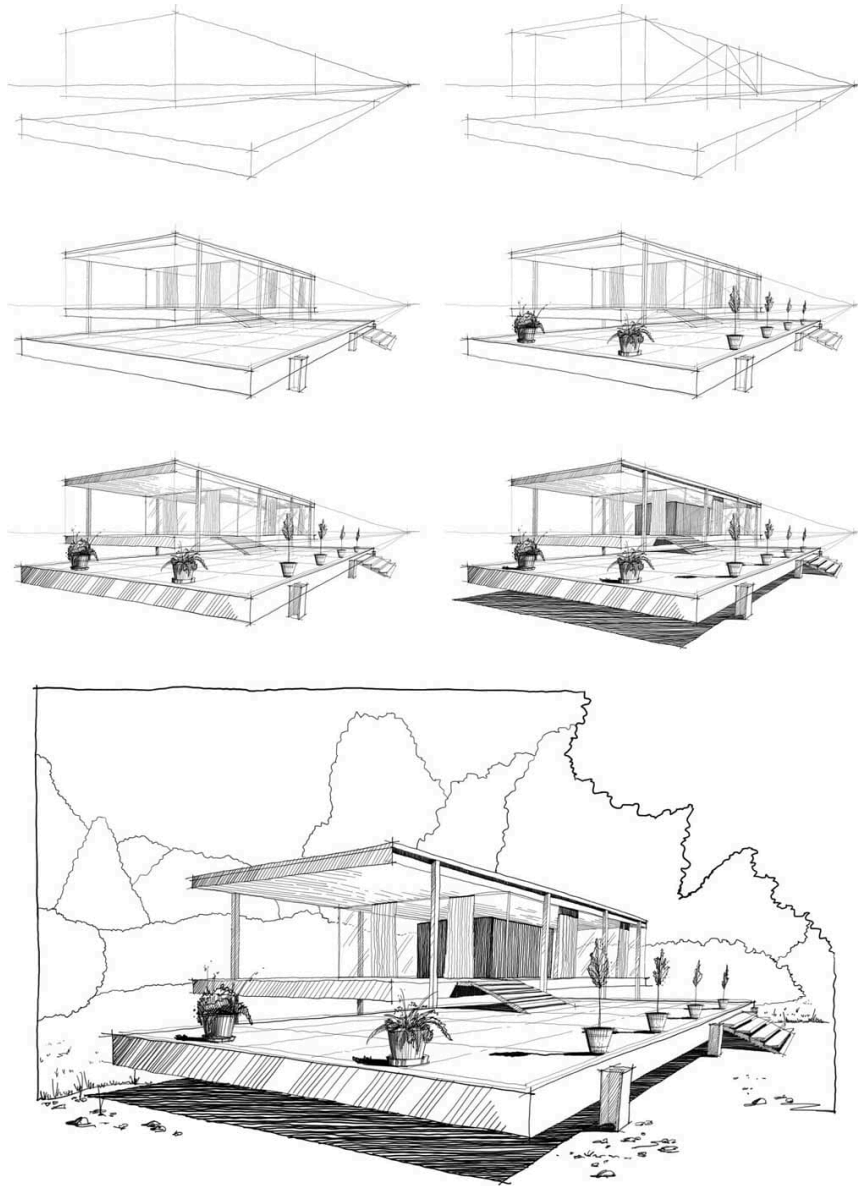
TIP #5: TRAIN YOUR OBSERVATION SKILLS

If I were to choose just one thing that is often neglected but has dramatic impact on sketches, it would be observation skills. Learn to observe and understand why things work and look like they do. Observation skills are essential for good sketching, composition, light and shadows, proportions, materiality, and everything else. Train yourself to become better at observing positive and negative space of objects, their proportions, and spatial relations between them. It's a skill like any other and, with a little bit of practice, you'll get better at it and, more importantly, your sketches will improve. Sketching and drawing forces you to understand the object first before drawing it. In that way, when you sketch, you're always learning something new.

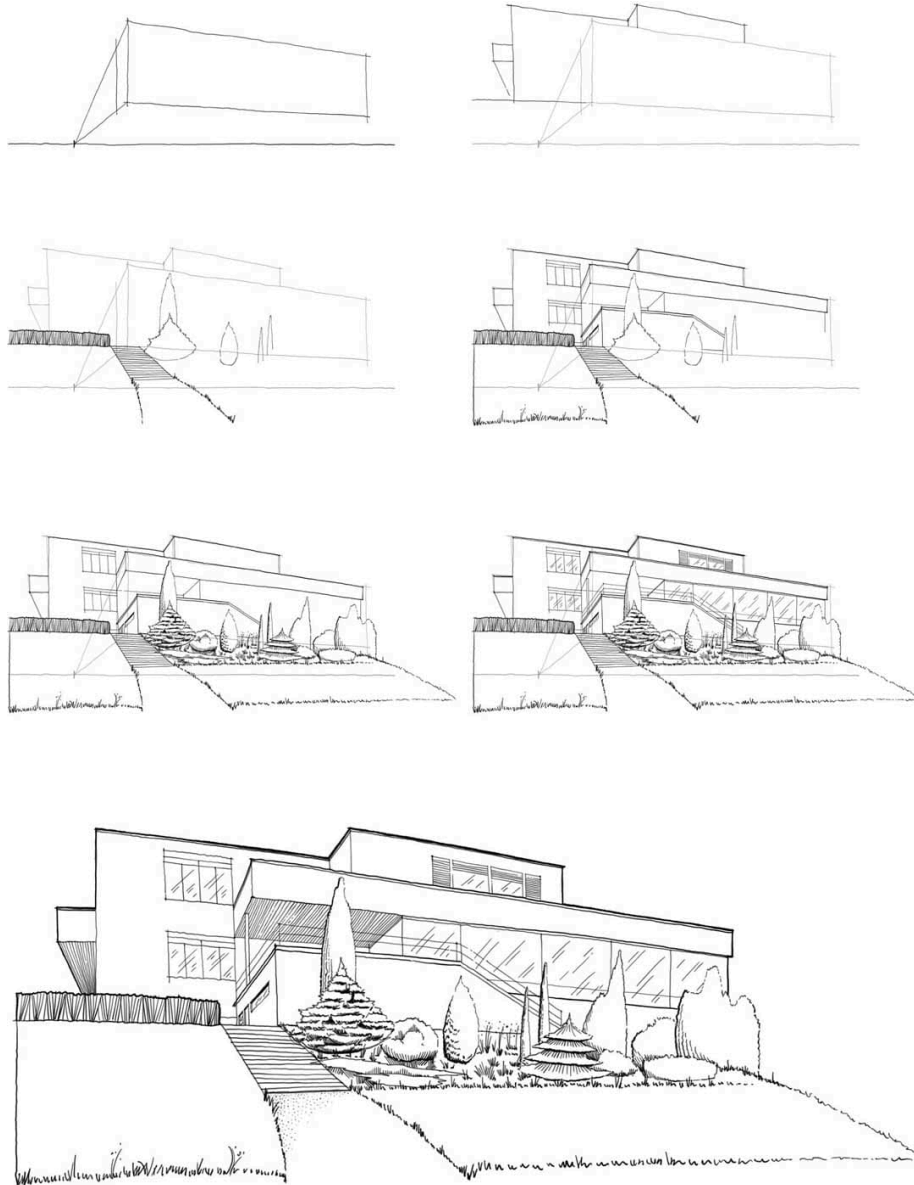
RESIDENTIAL



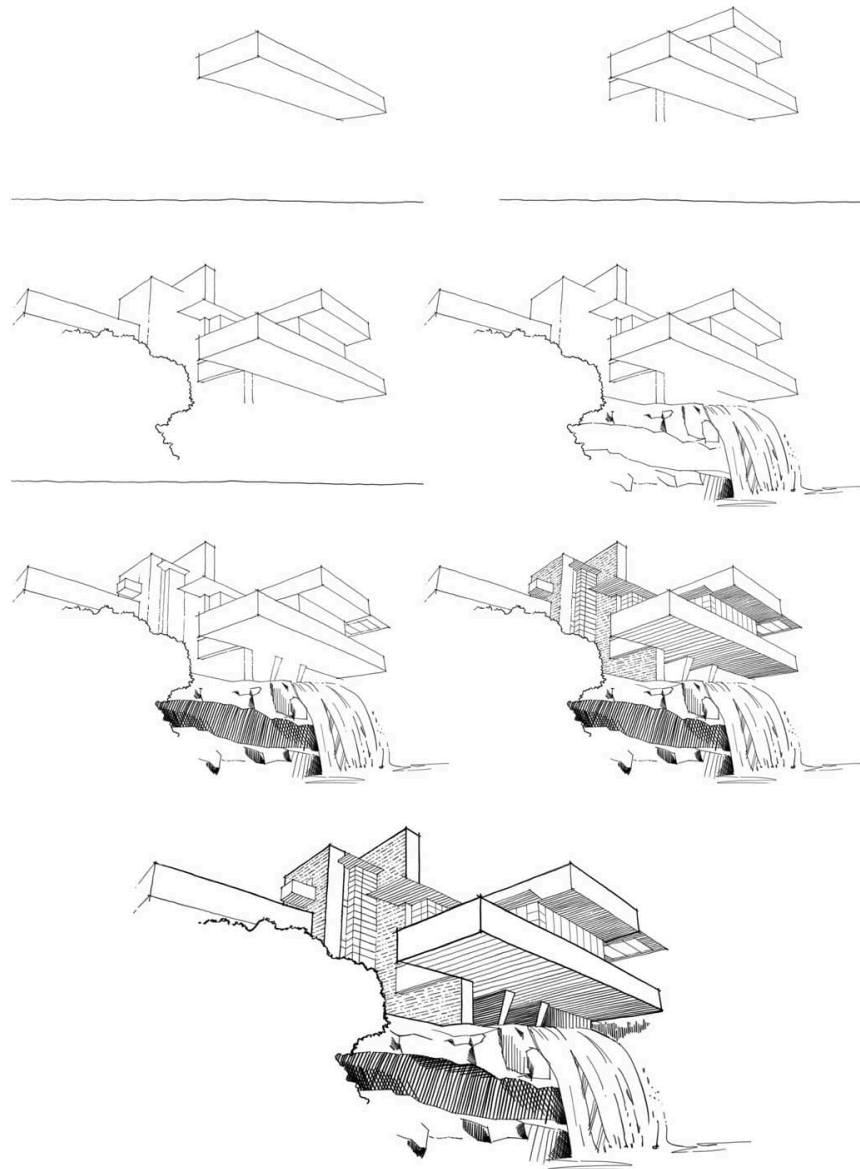
THE GERMAN PAVILION / LUDWIG MIES VAN DER ROHE | BARCELONA, SPAIN



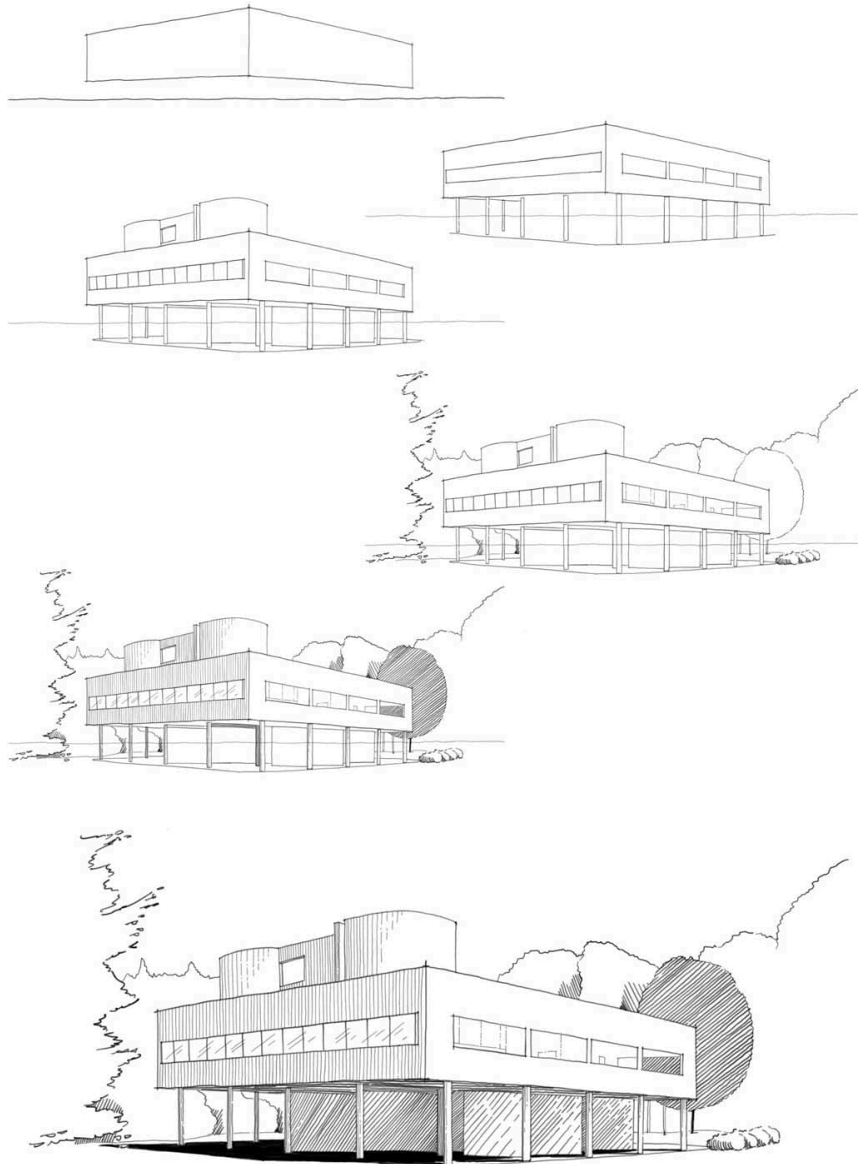
FARNSWORTH HOUSE / LUDWIG MIES VAN DER ROHE | PLANO, ILLINOIS, USA



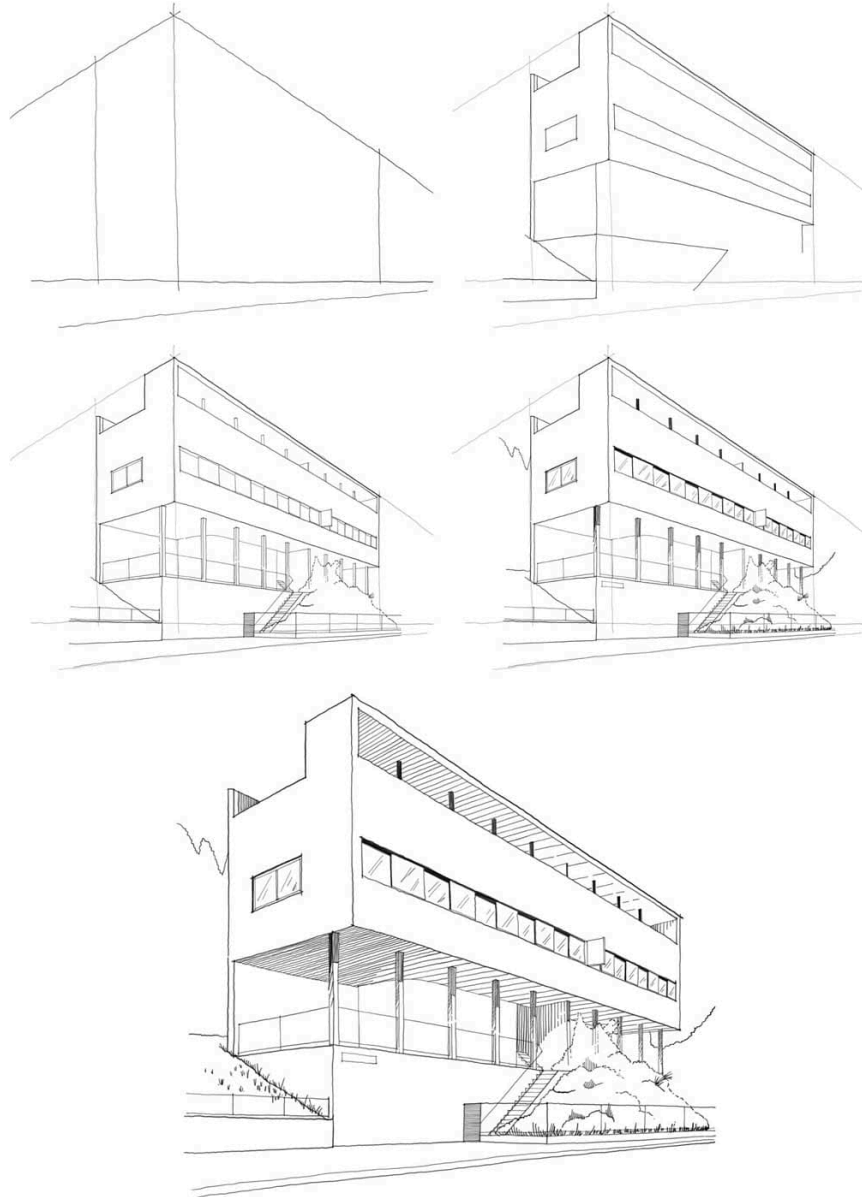
VILLA TUGENDHAT / LUDWIG MIES VAN DER ROHE | BRNO, CZECH REPUBLIC



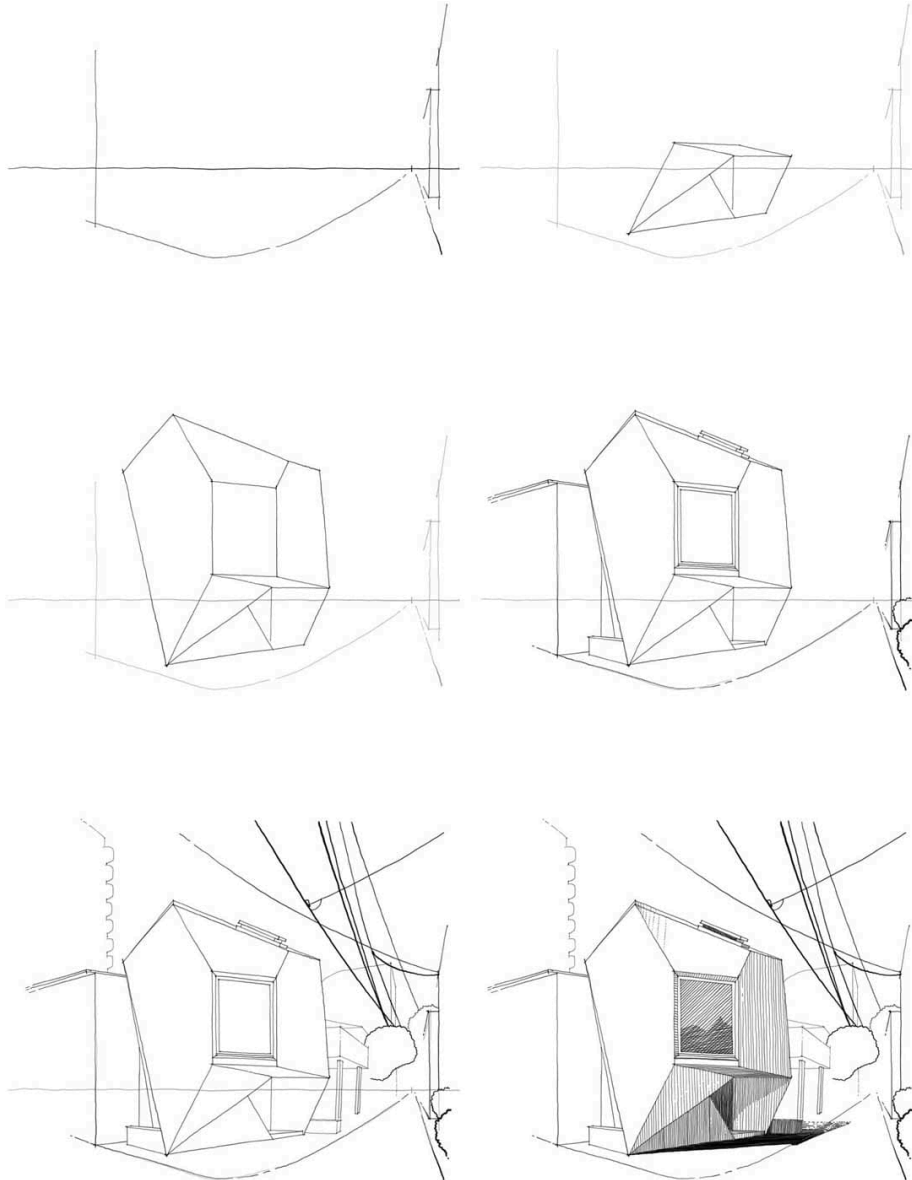
FALLINGWATER / FRANK LLOYD WRIGHT | MILL RUN, PENNSYLVANIA, USA



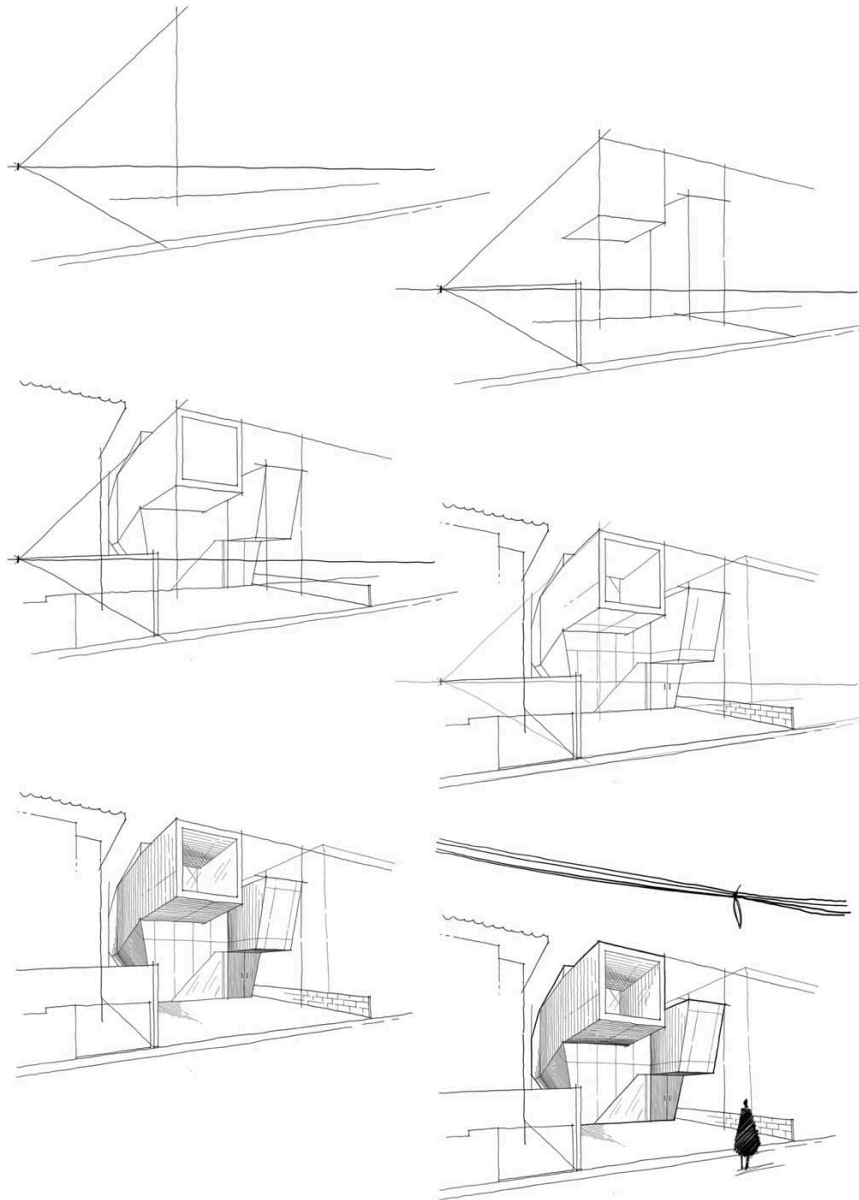
VILLA SAVOYE / LE CORBUSIER | POISSY, FRANCE



WEISSENHOF ESTATE / LE CORBUSIER | STUTTGART, GERMANY



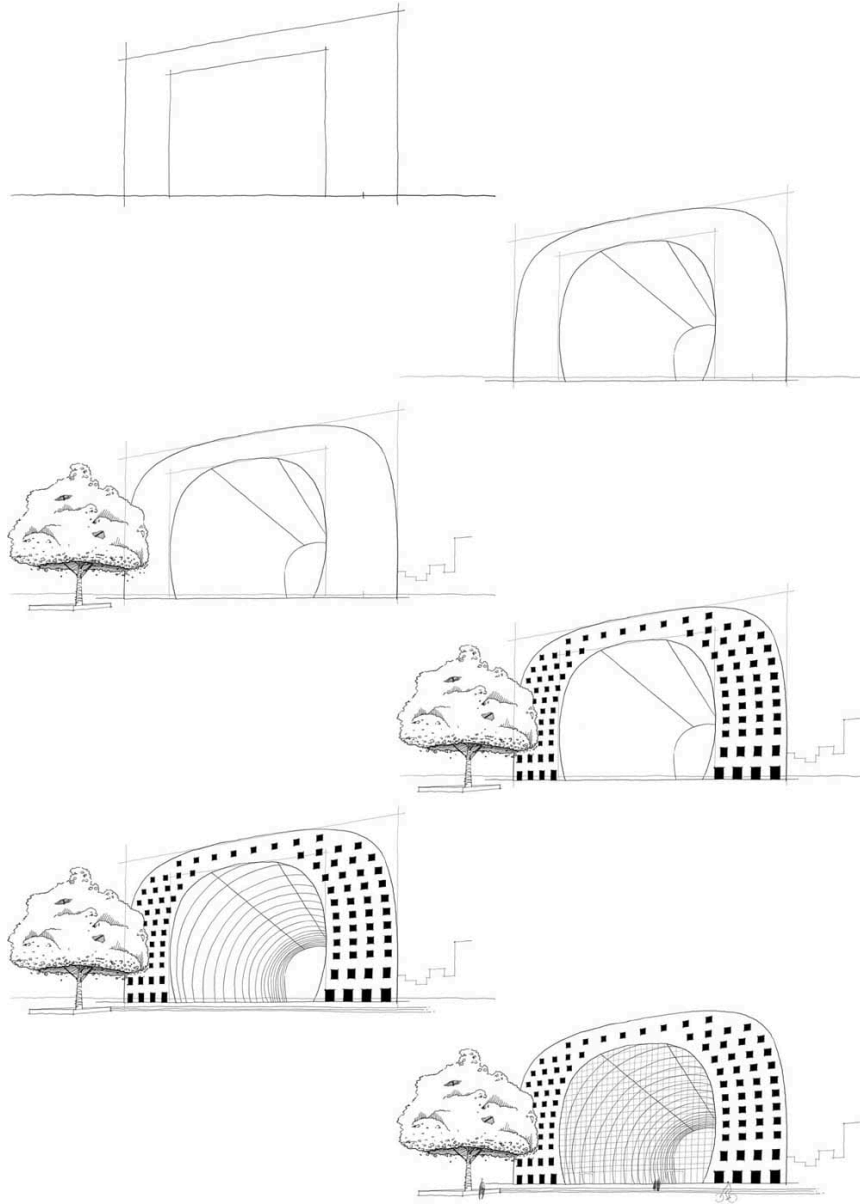
REFLECTION OF MINERAL / ATELIER TEKUTO | TOKYO



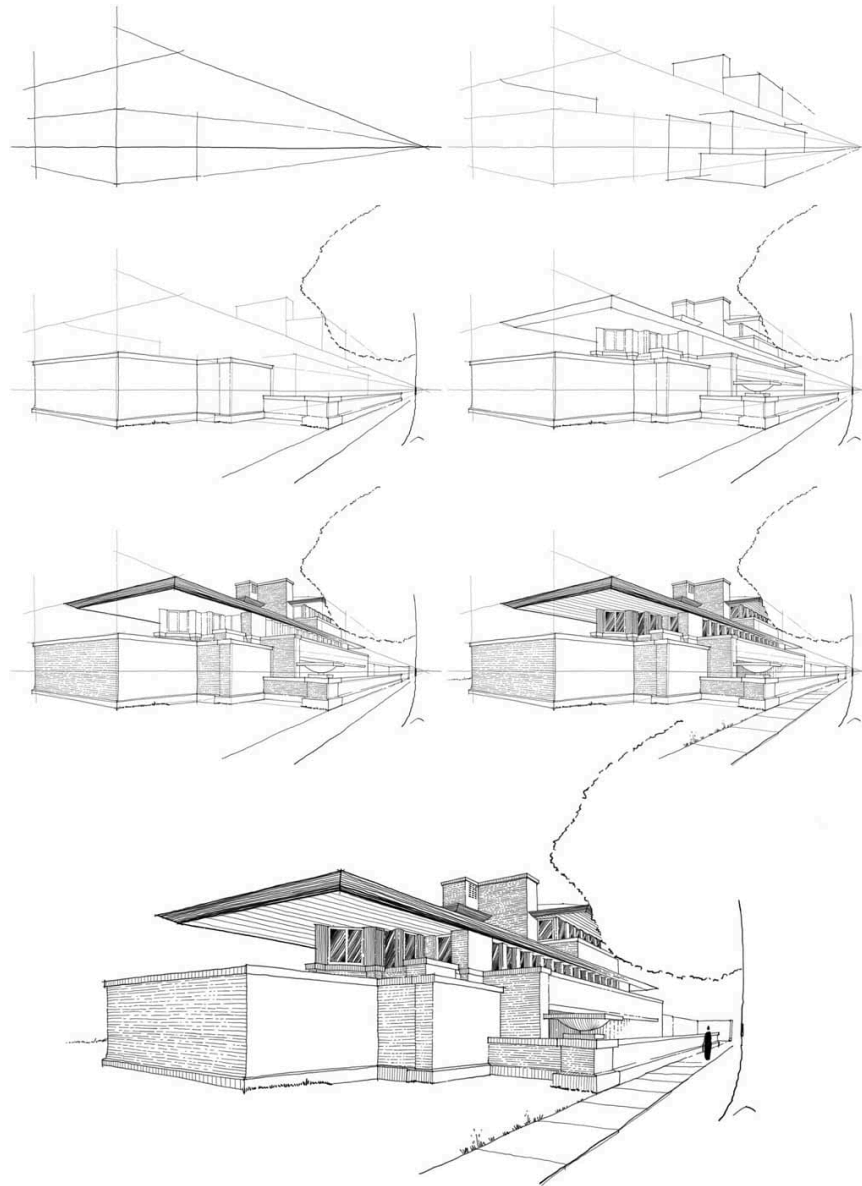
HOUSE IN ABIKO / FUSE-ATELIER | ABIKO CITY, JAPAN



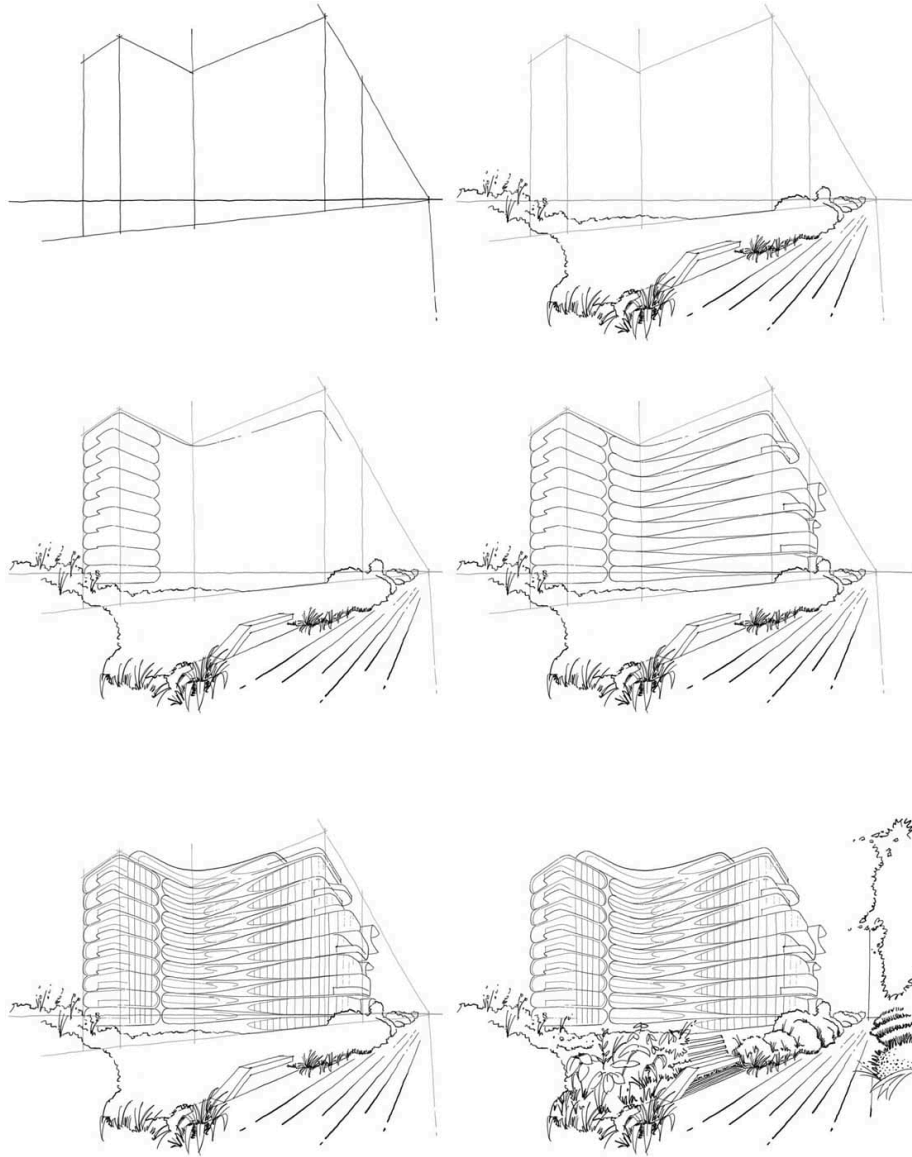
VICTORIAN PAINTED LADIES | SAN FRANCISCO, CALIFORNIA, USA



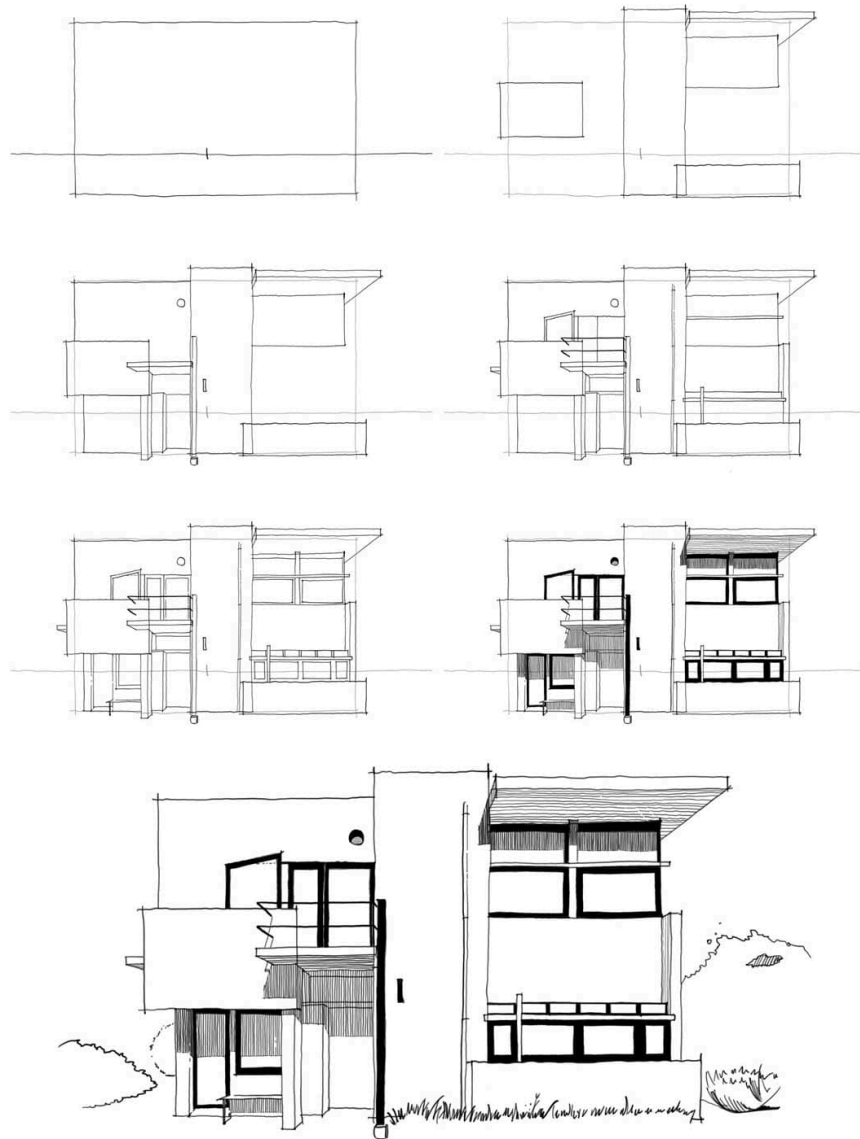
MARKTHAL / MVRDV | ROTTERDAM, NETHERLANDS



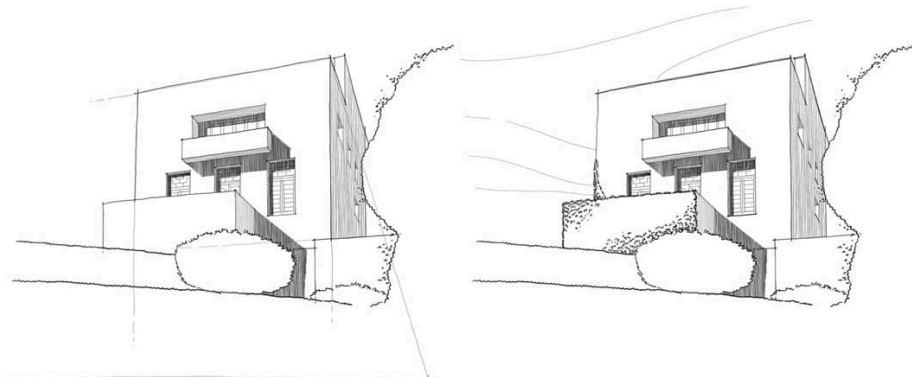
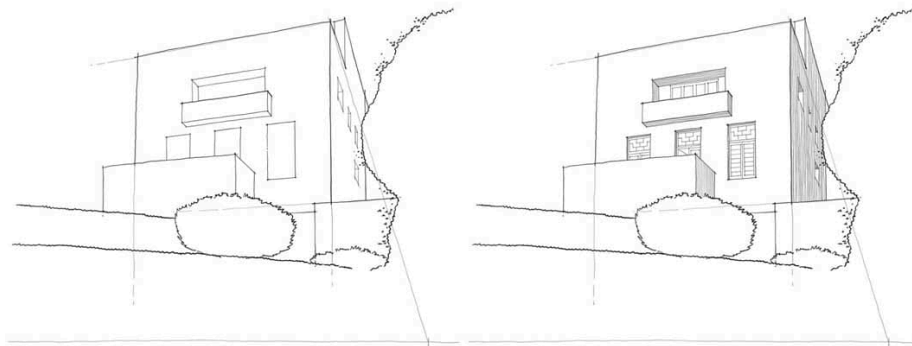
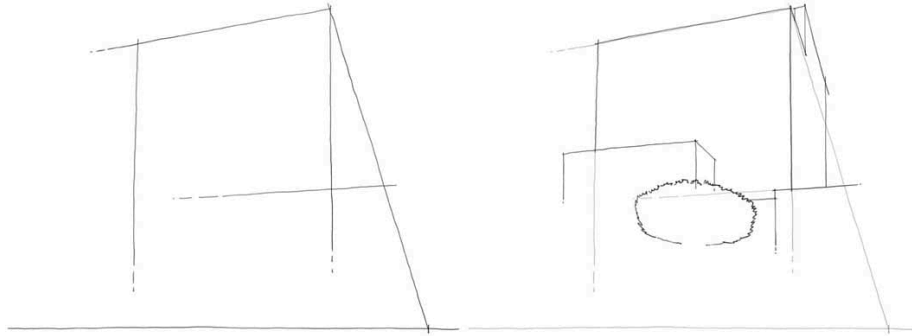
ROBIE HOUSE / FRANK LLOYD WRIGHT | CHICAGO, ILLINOIS, USA



HIGH LINE AT 520 WEST 28TH STREET / ZAHA HADID ARCHITECTS | NEW YORK CITY



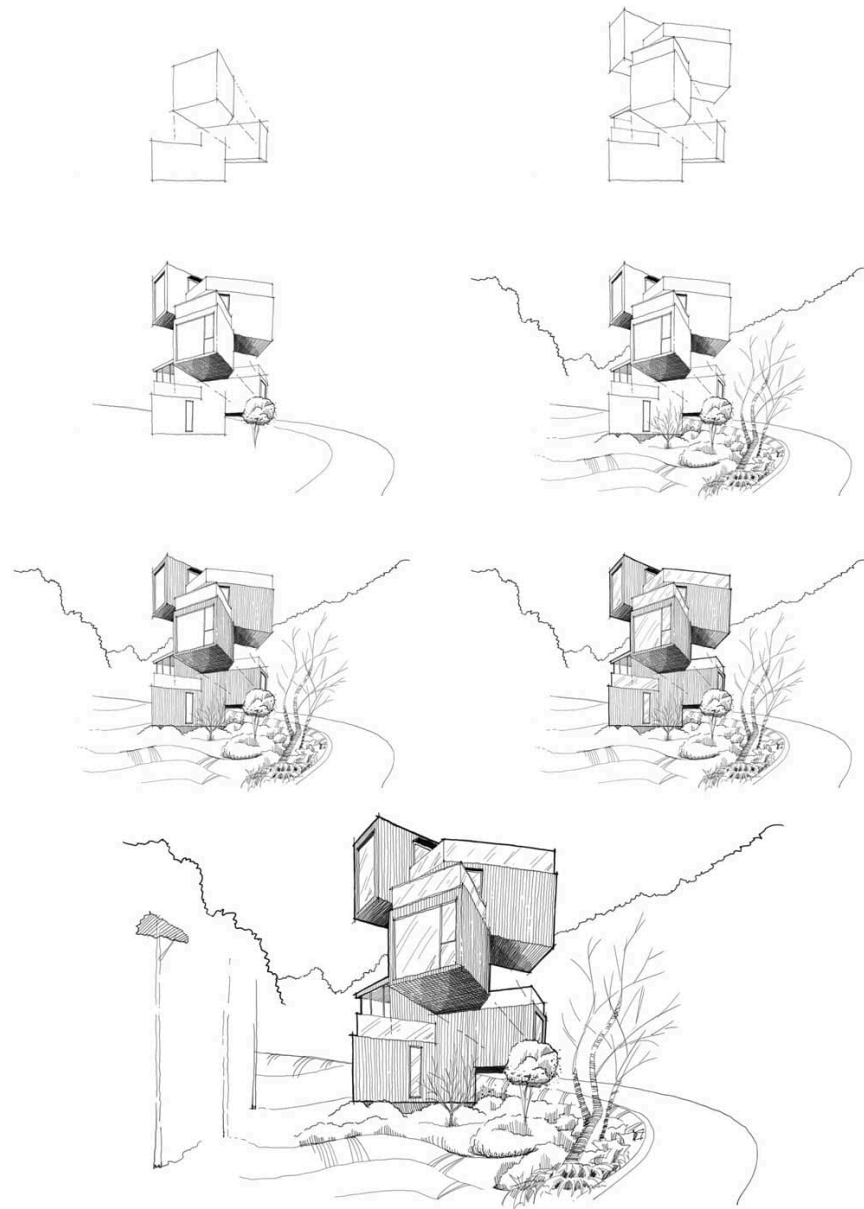
RIETVELD SCHRÖDER HOUSE / GERRIT RIETVELD | UTRECHT, NETHERLANDS



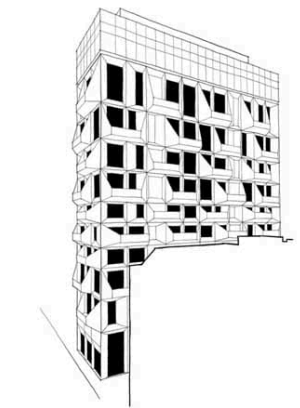
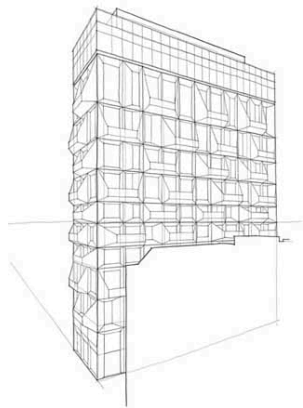
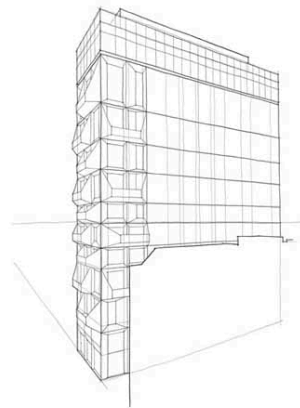
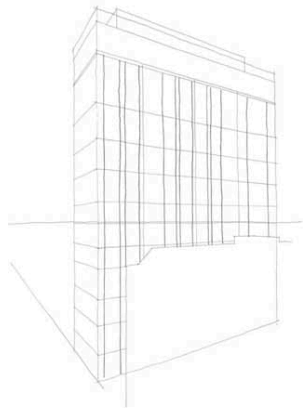
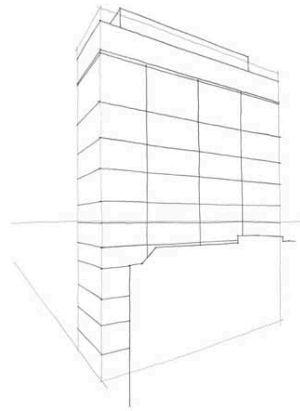
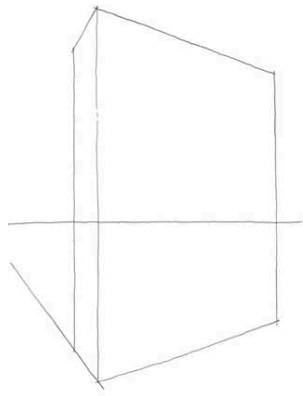
VILLA MUELLER / ADOLF LOOS | PRAGUE, CZECH REPUBLIC



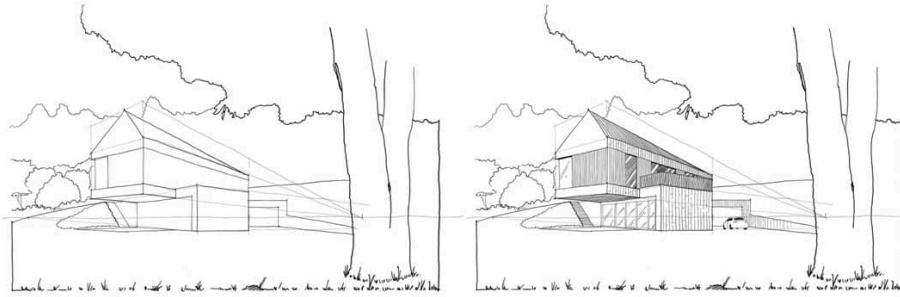
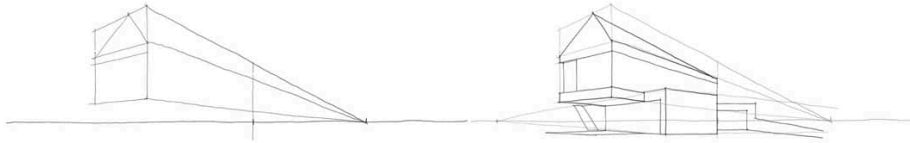
BAY WINDOW DETAIL | COPENHAGEN, DENMARK



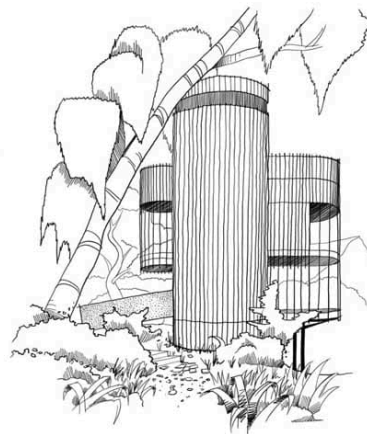
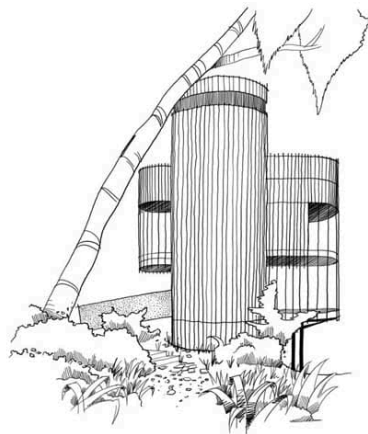
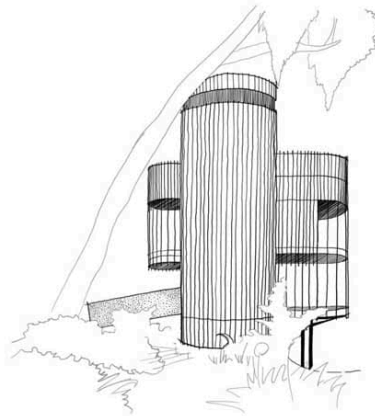
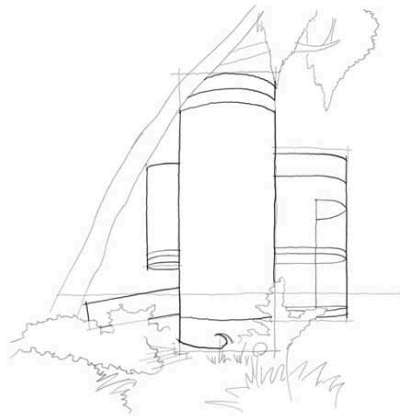
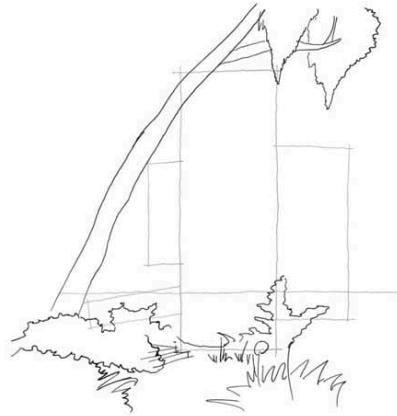
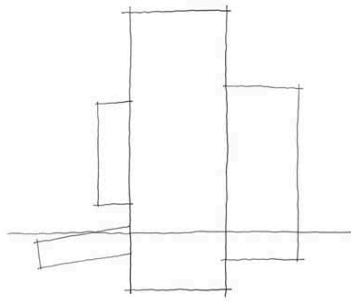
QIYUNSHAN TREE HOUSE HOTEL / BENGU STUDIO | CHINA



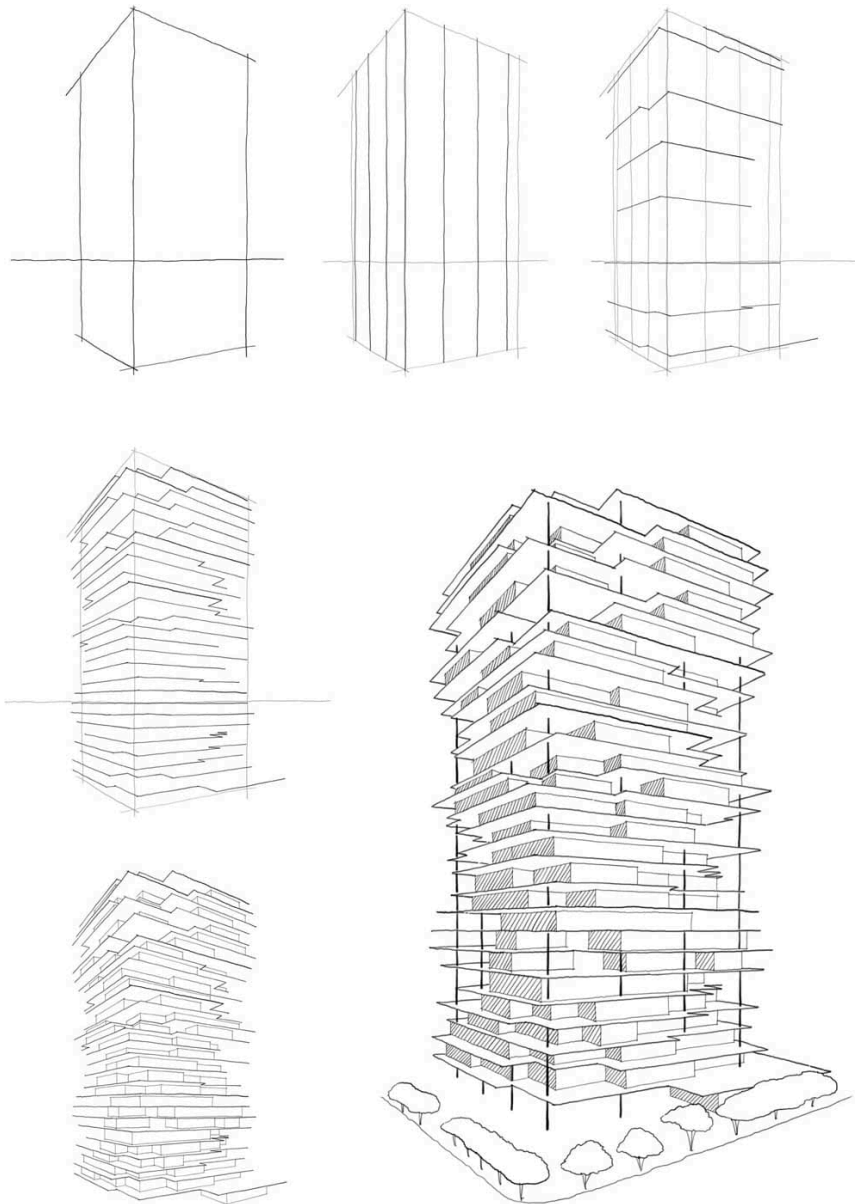
THE SILO / COBE | COPENHAGEN, DENMARK



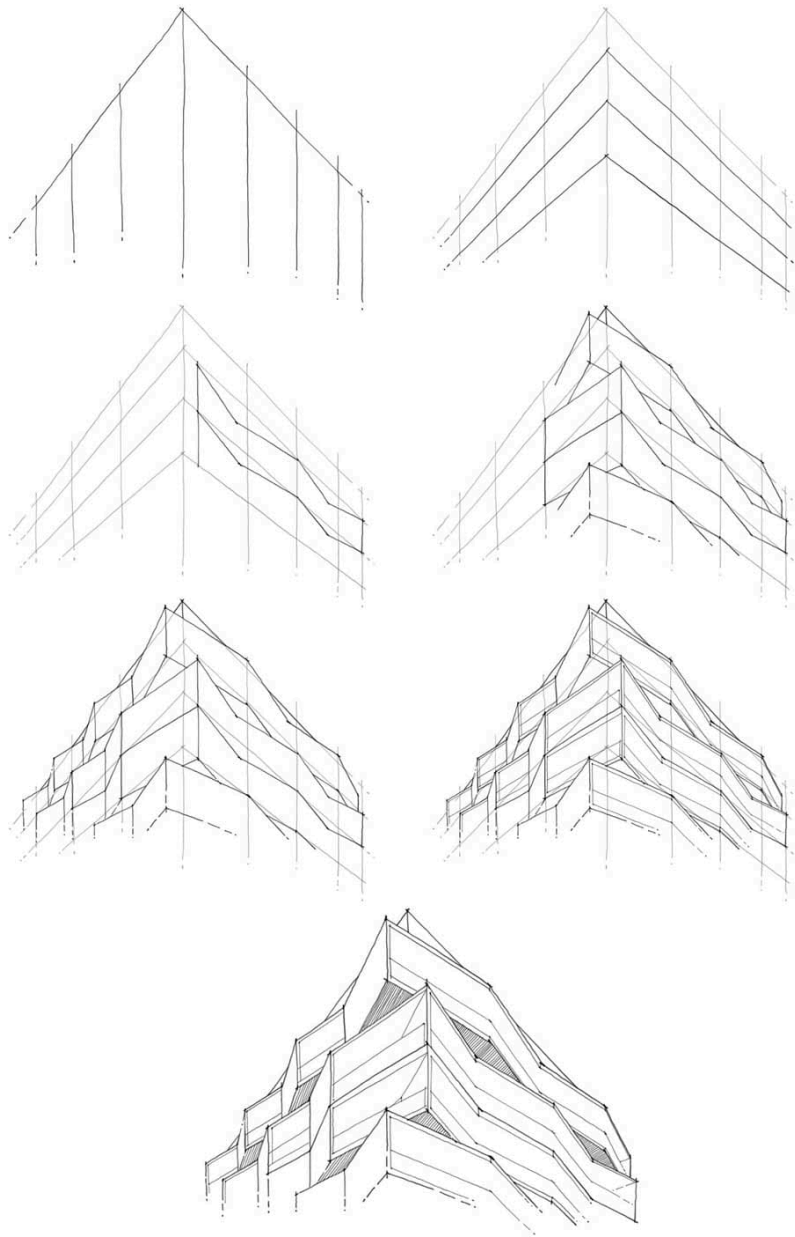
VALLEY VILLA / ARCHES | VILNIUS, LITHUANIA



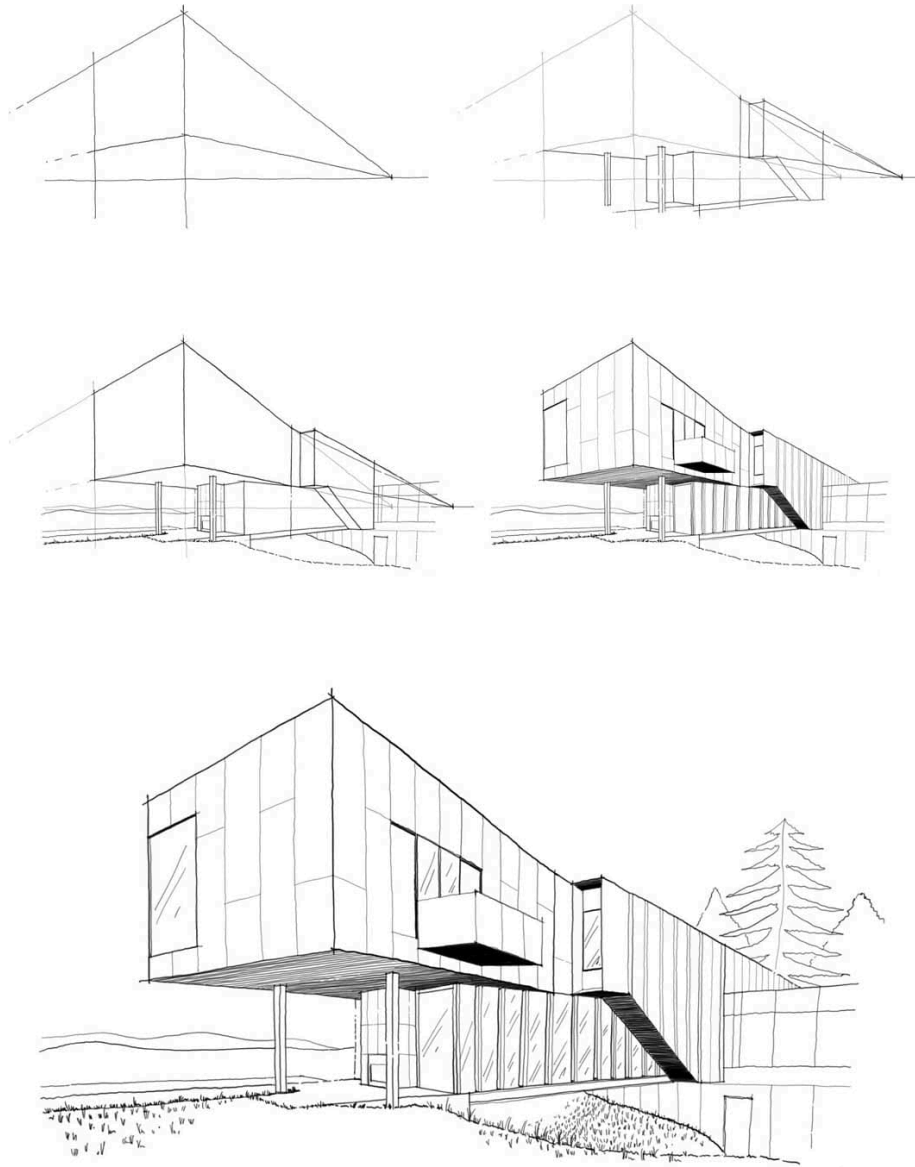
TREE HOUSE / MALAN VORSTER | CAPE TOWN, SOUTH AFRICA



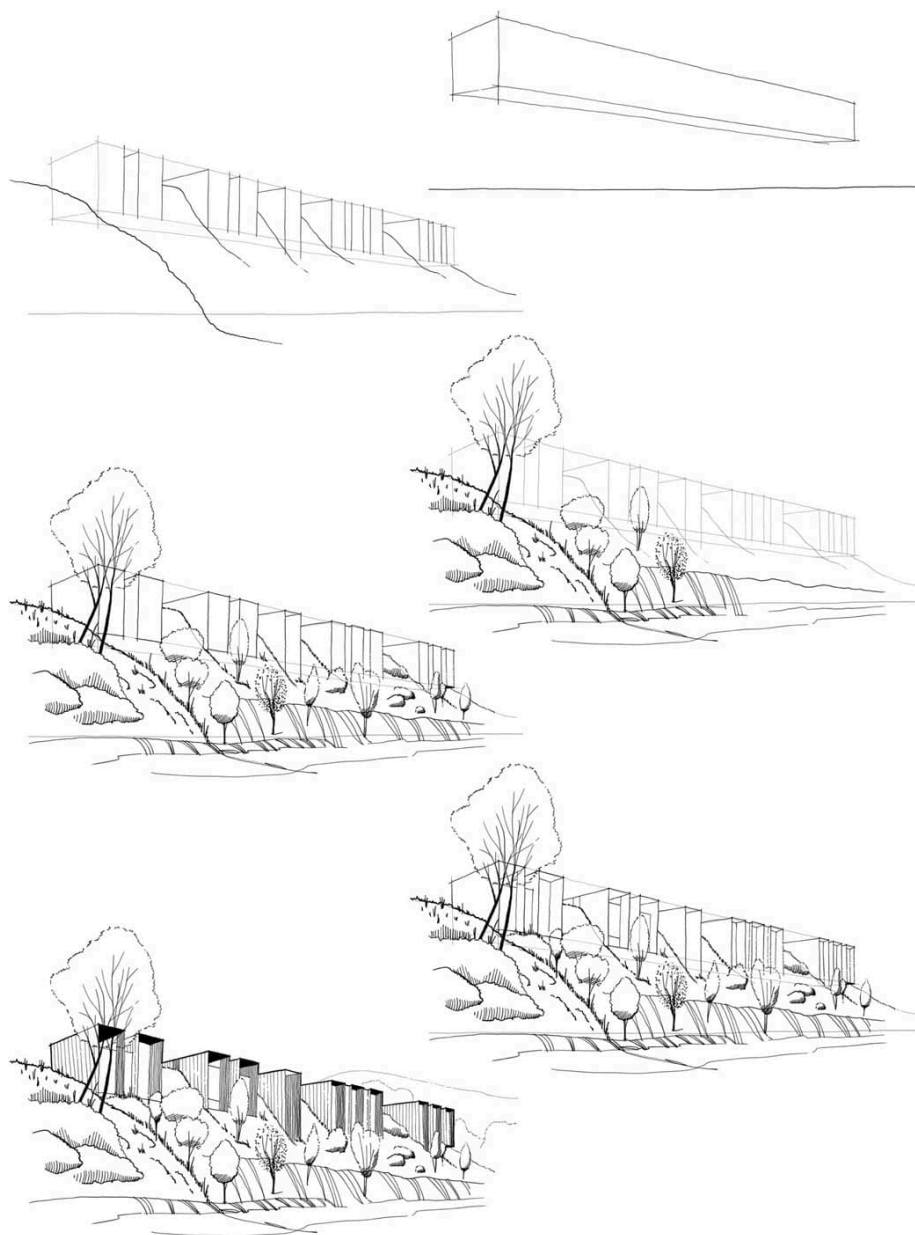
BEIRUT TERRACES / HERZOG & DE MEURON | BEIRUT, LEBANON



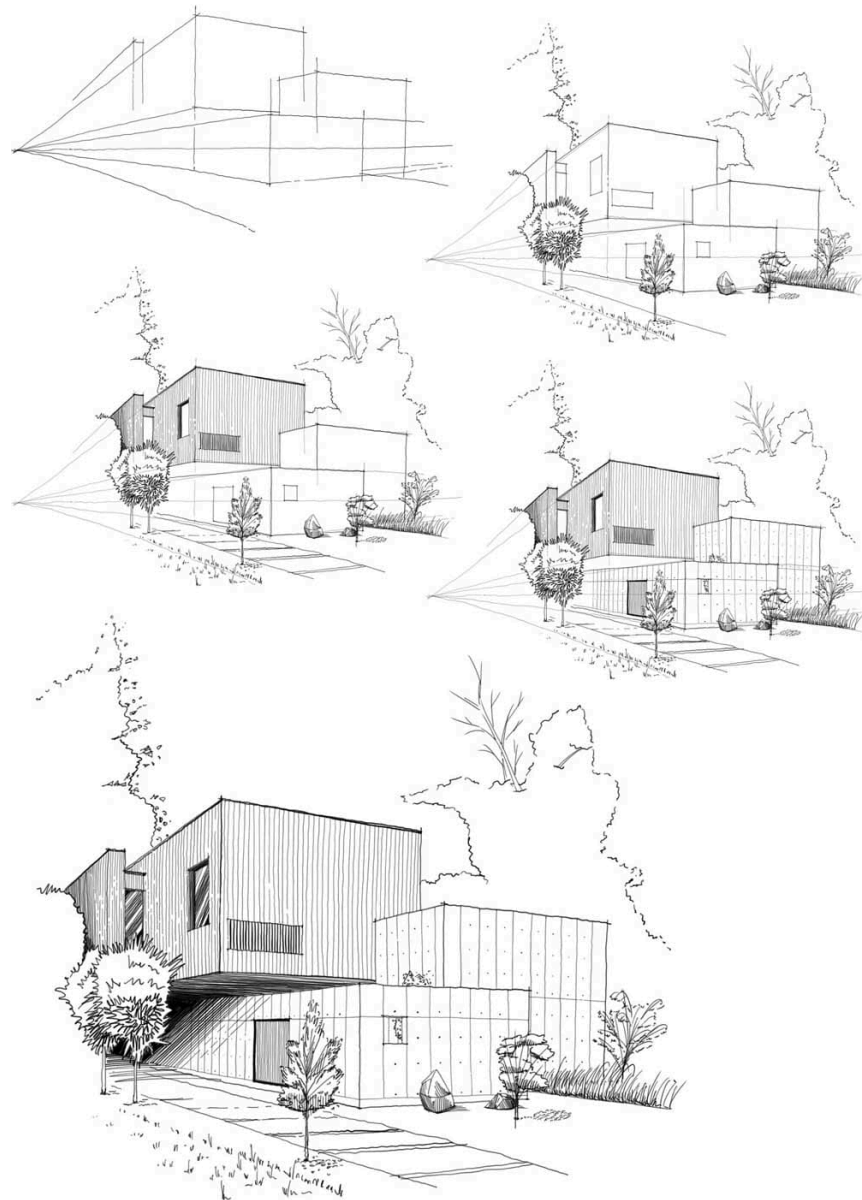
DYEJI / COSTA LOPES | LUANDA, ANGOLA



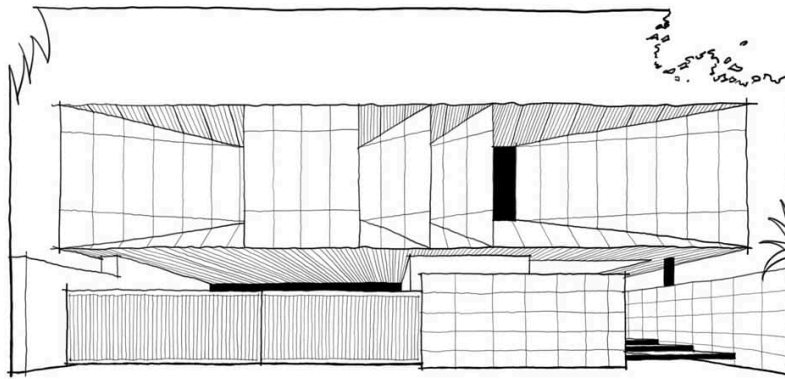
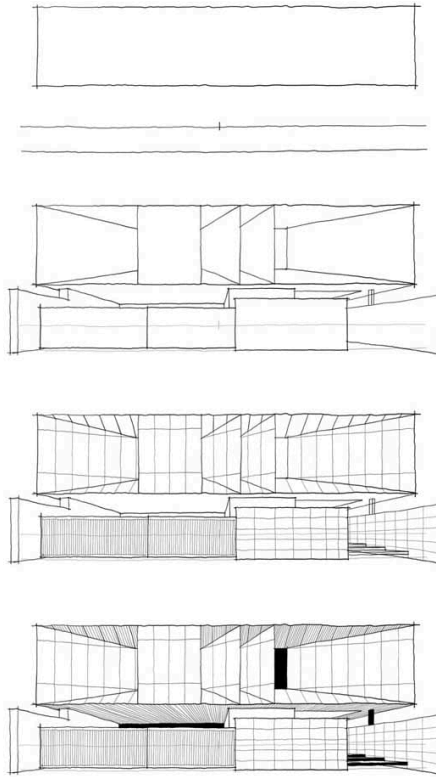
RIMROCK / OLSON KUNDIG | SPOKANE, WASHINGTON, USA



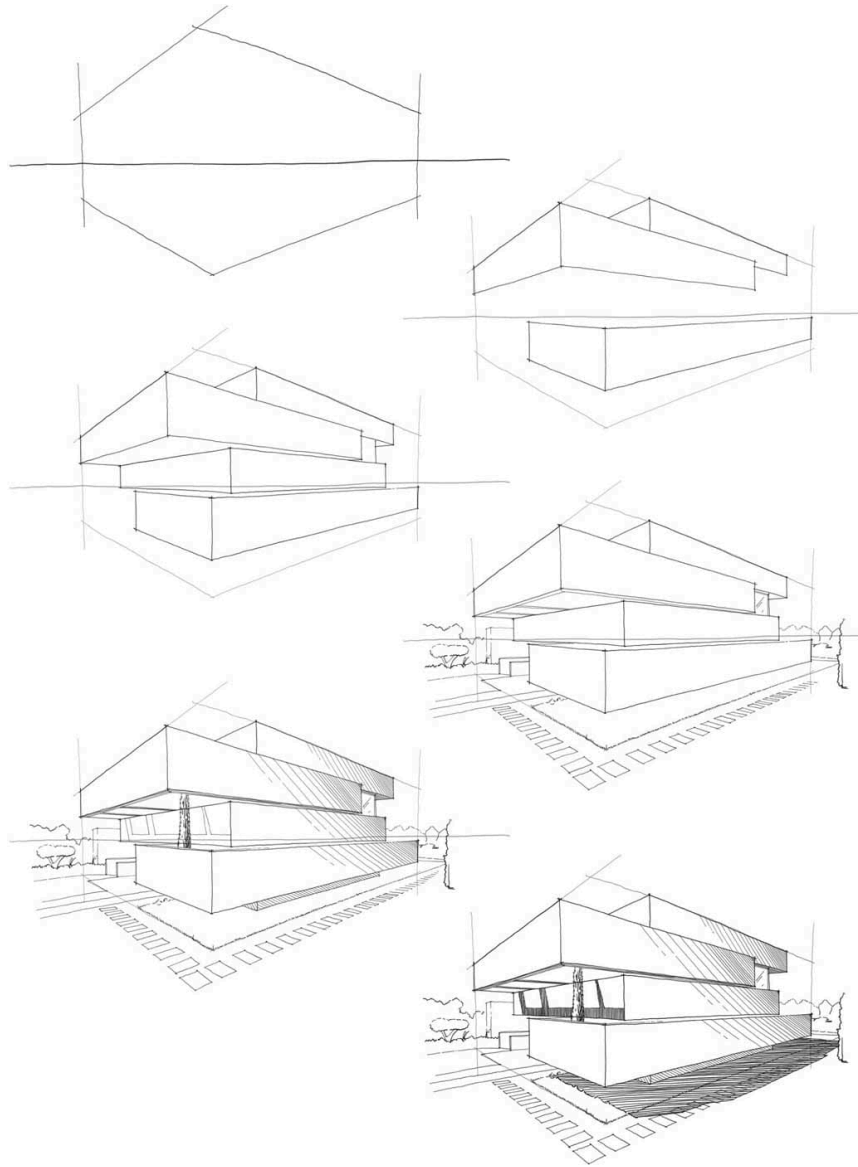
RURAL HOUSE / RCR ARQUITECTES | LA GARROTXA, SPAIN



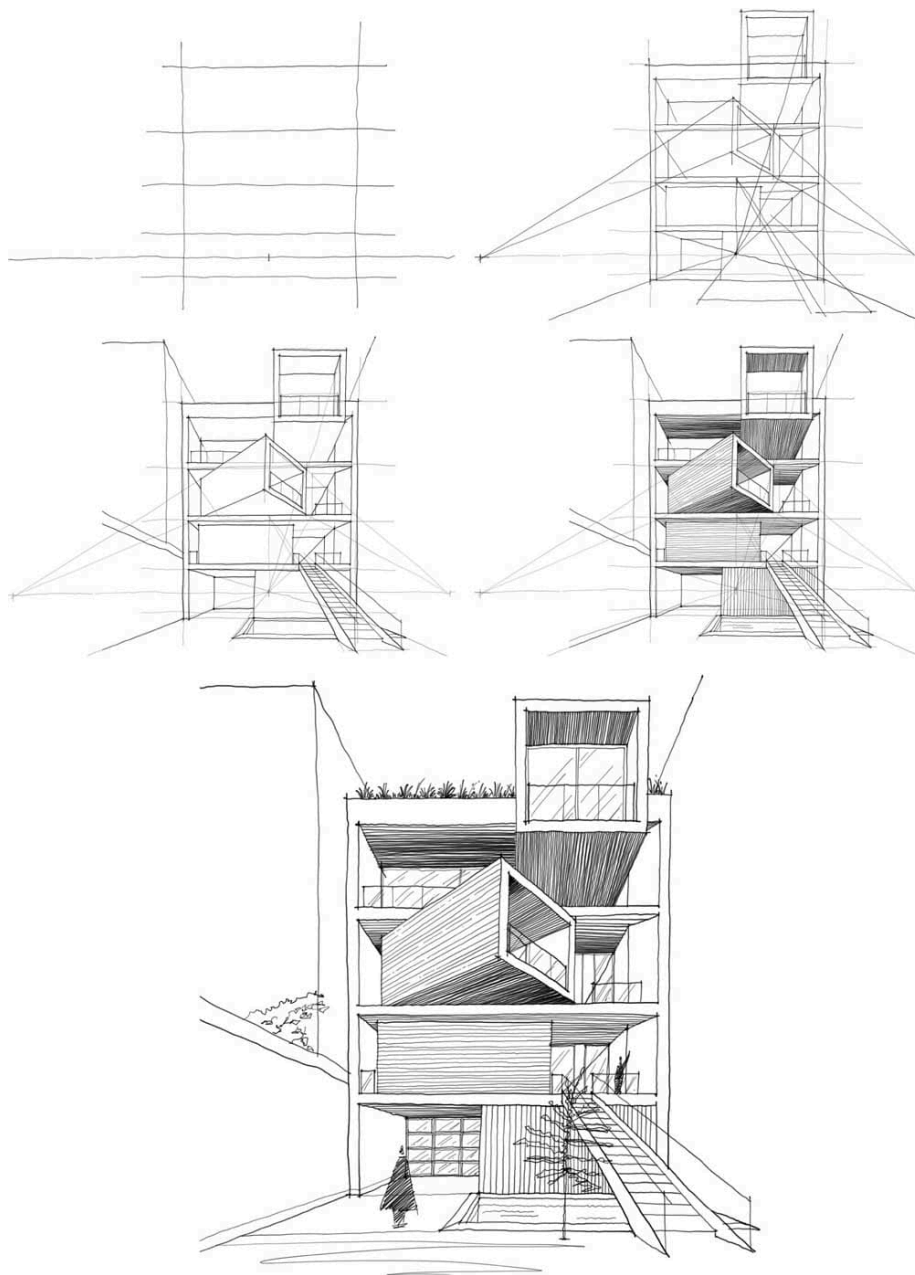
CONCRETE BOX HOUSE / ROBERTSON DESIGN | HOUSTON, TEXAS, USA



MARBLE HOUSE / OPENBOX ARCHITECTS | BANGKOK, THAILAND

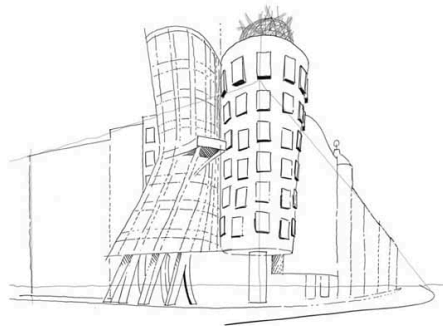
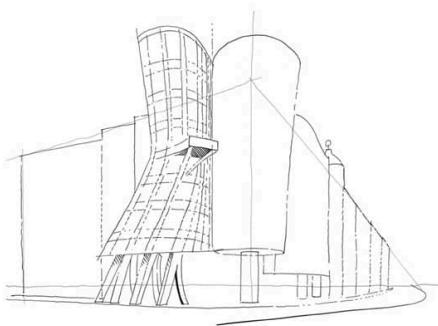
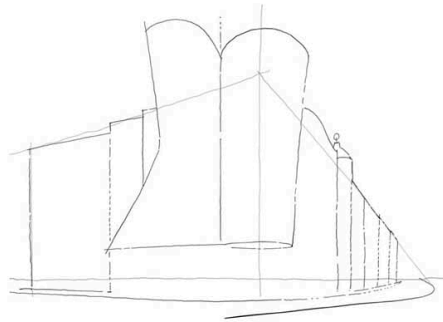
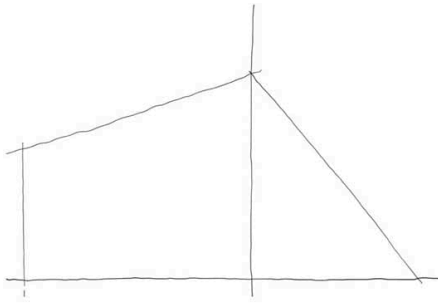


FIVE TERRACES AND A GARDEN / CORPO ATELIER | QUARTEIRA, PORTUGAL

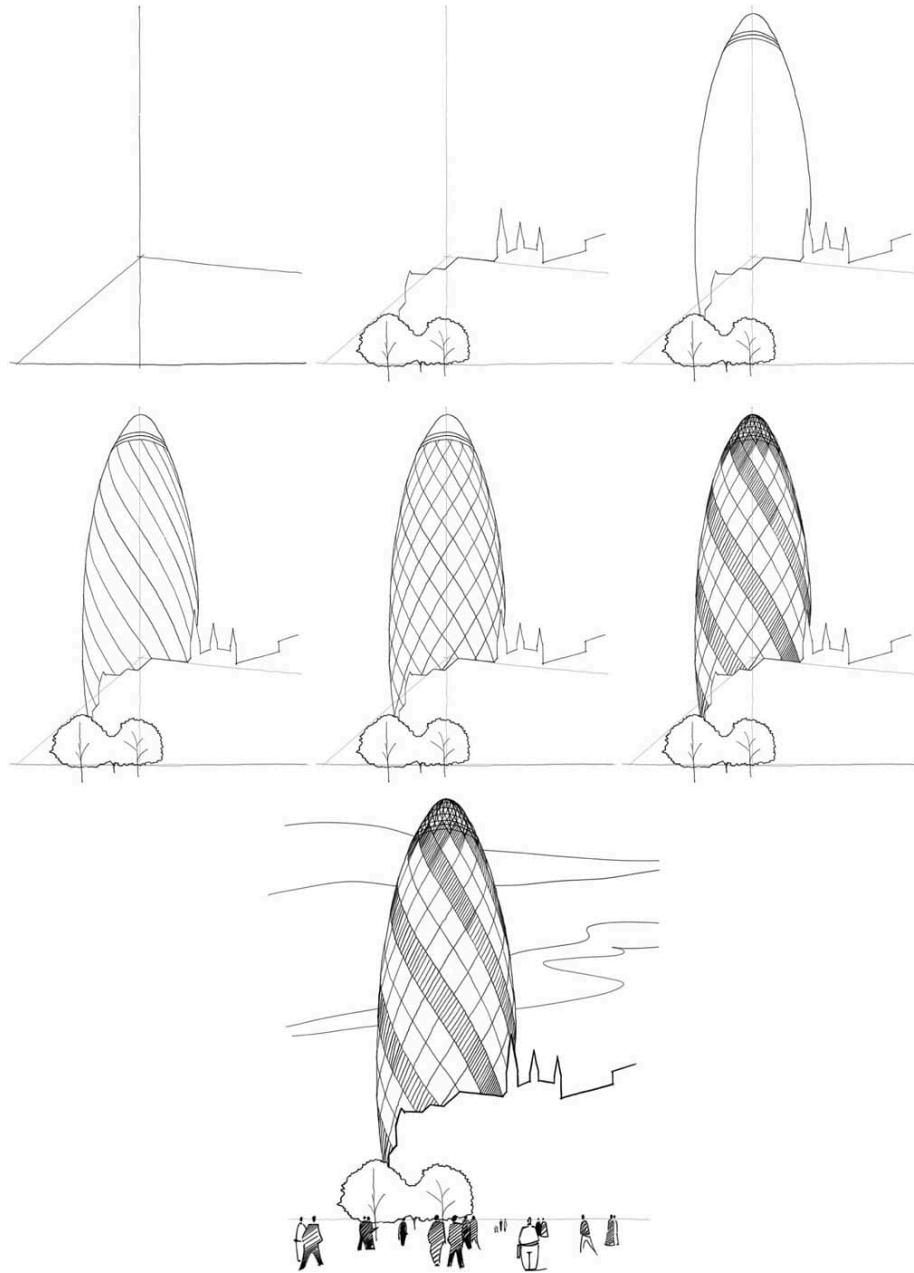


SHARIFI-HA HOUSE / NEXT OFFICE—ALIREZA TAGHABONI | TEHRAN, IRAN

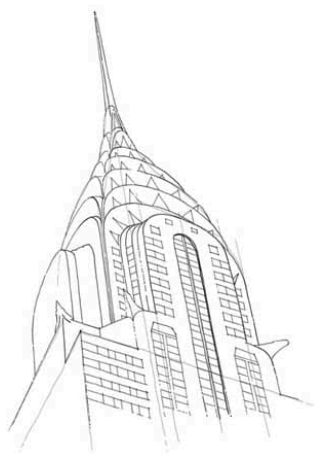
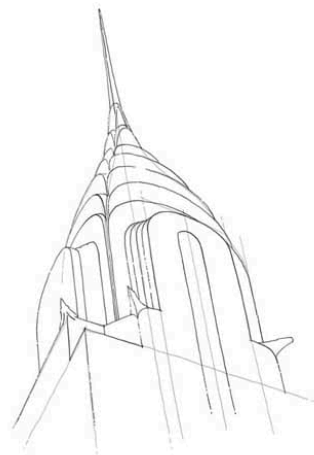
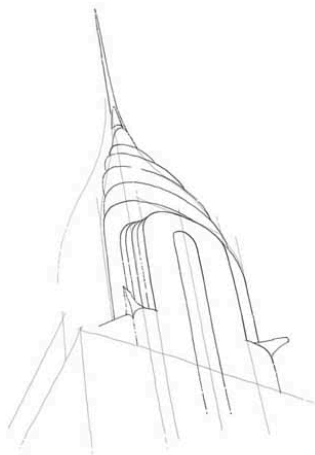
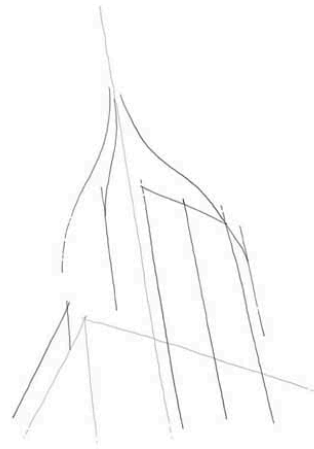
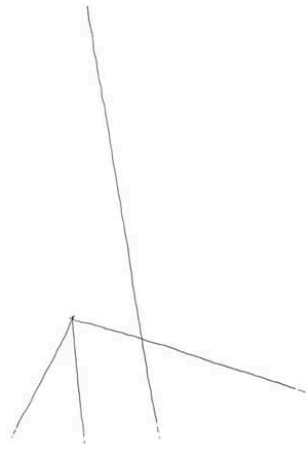
COMMERCIAL



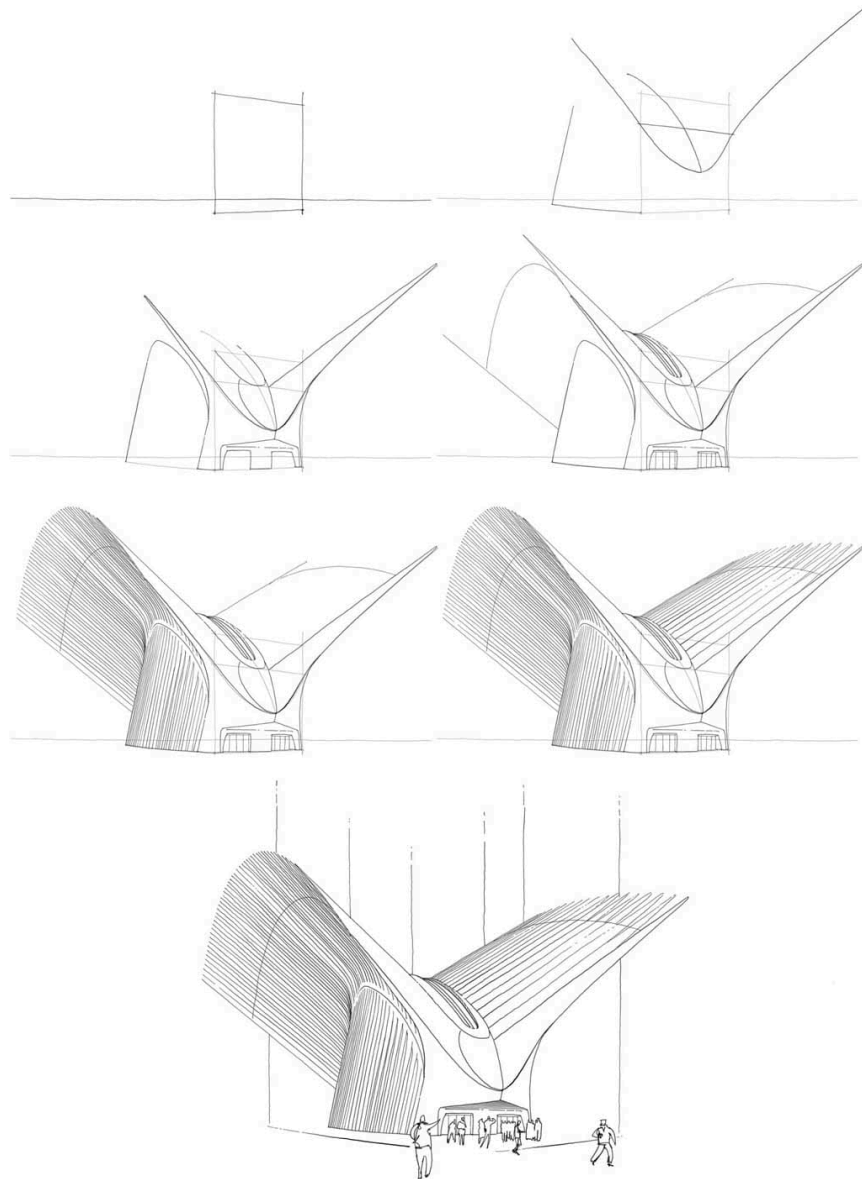
DANCING HOUSE / VLADO MILUNIĆ, FRANK GEHRY | PRAGUE, CZECH REPUBLIC



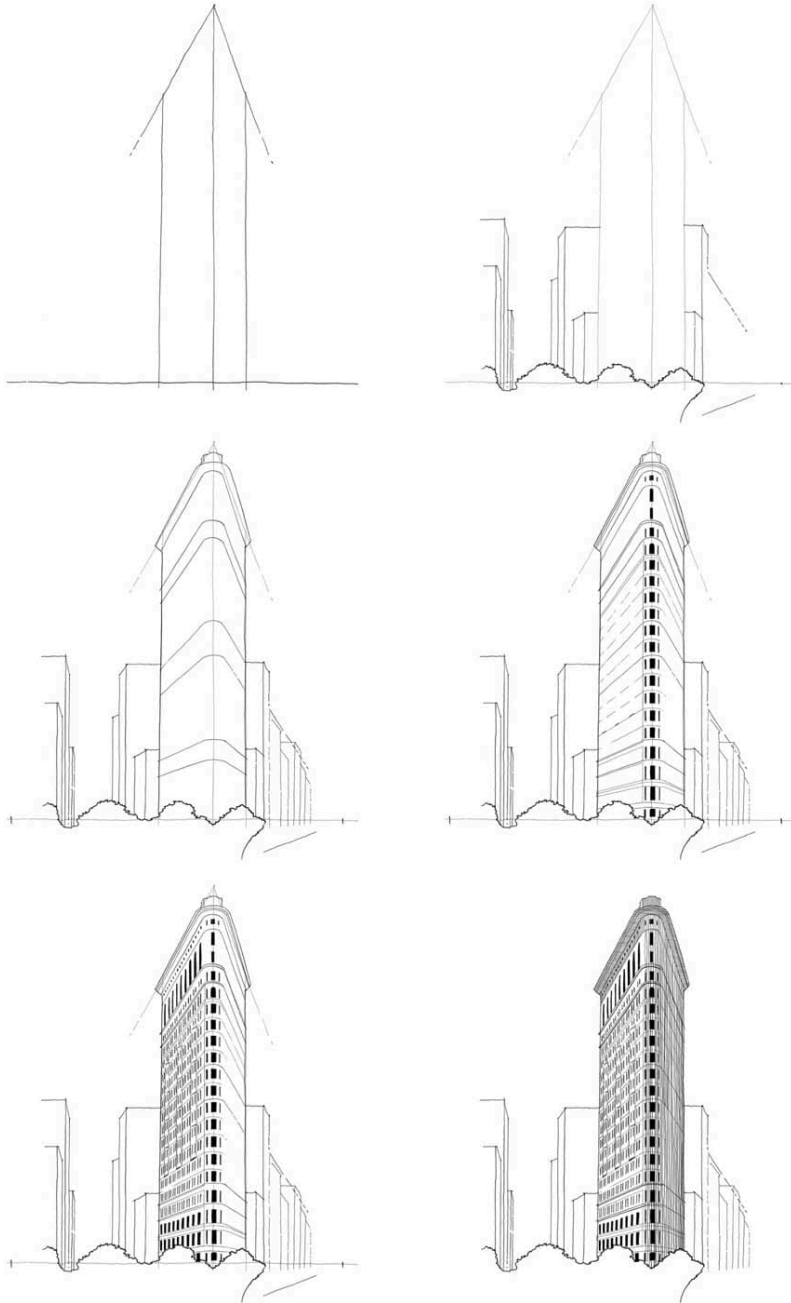
THE GHERKIN / FOSTER + PARTNERS | LONDON



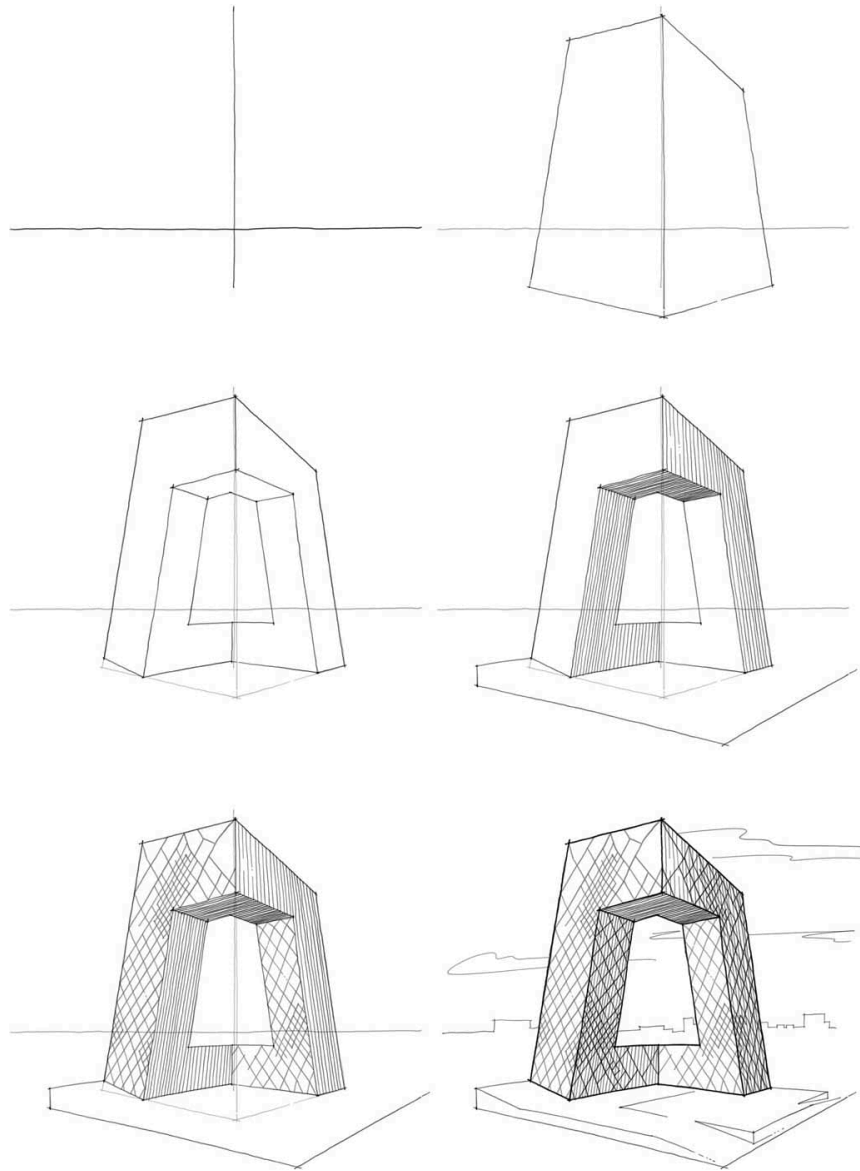
CHRYSLER BUILDING / WILLIAM VAN ALLEN | NEW YORK CITY



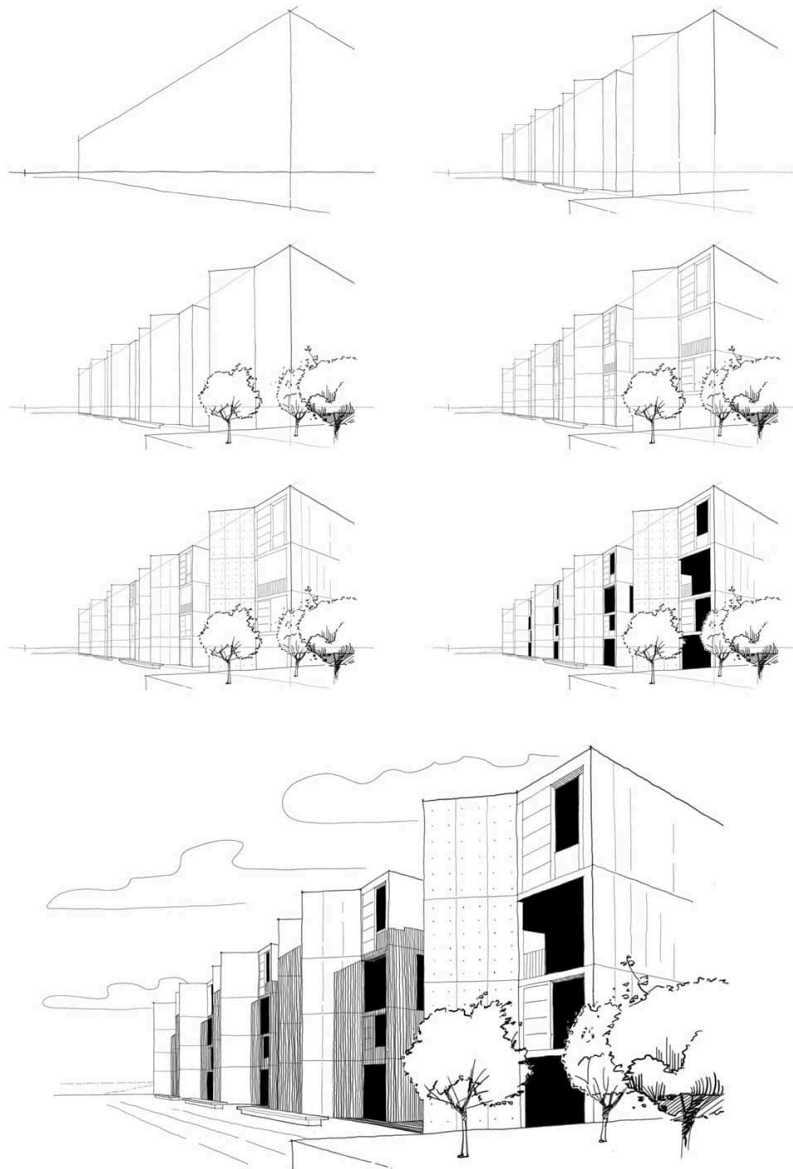
OCULUS, WORLD TRADE CENTER / SANTIAGO CALATRAVA | NEW YORK CITY



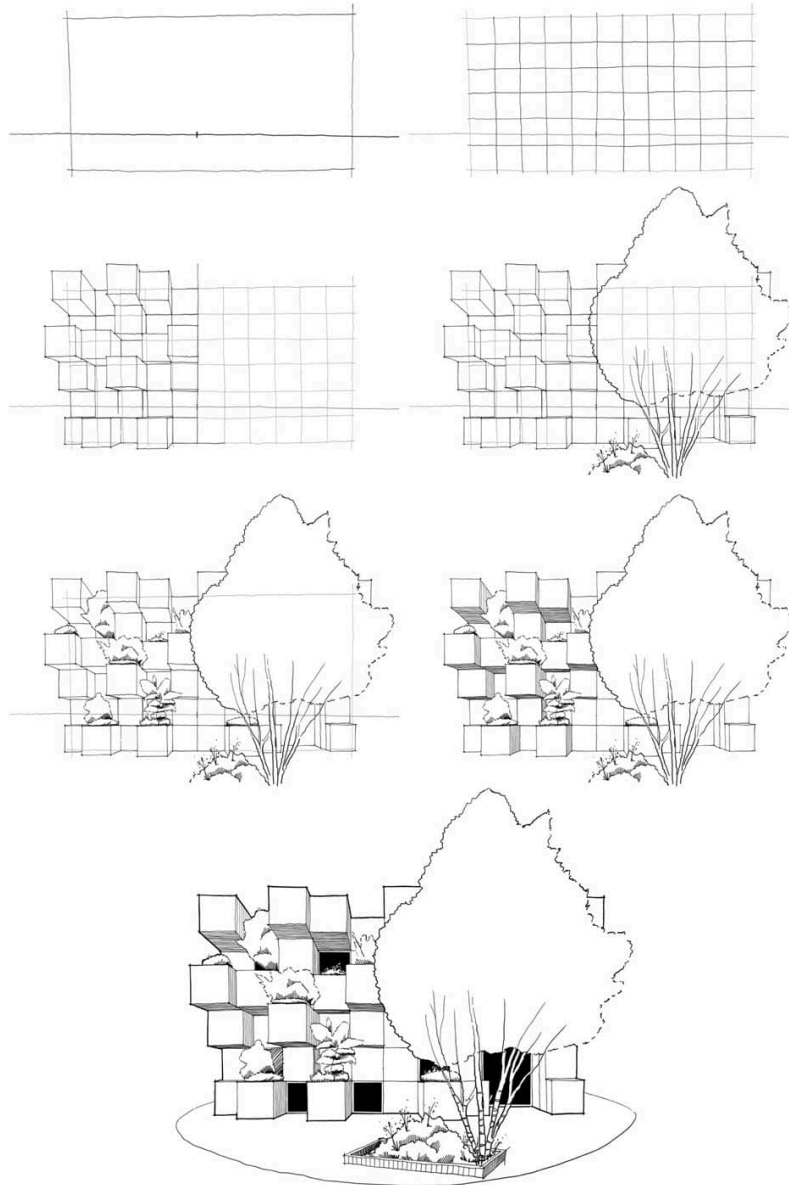
THE FLATIRON BUILDING / DANIEL BURNHAM | NEW YORK CITY



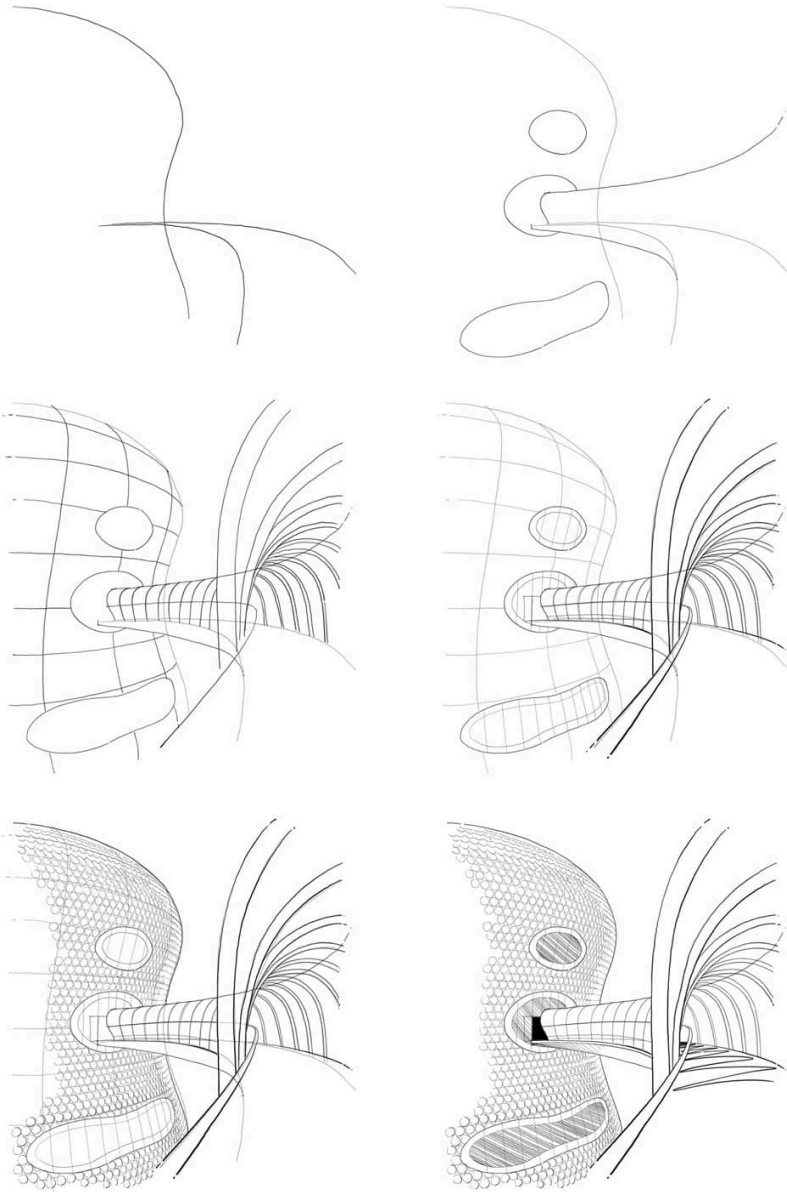
CENTRAL RADIO & TV TOWER / PAULUS SNOEREN | BEIJING



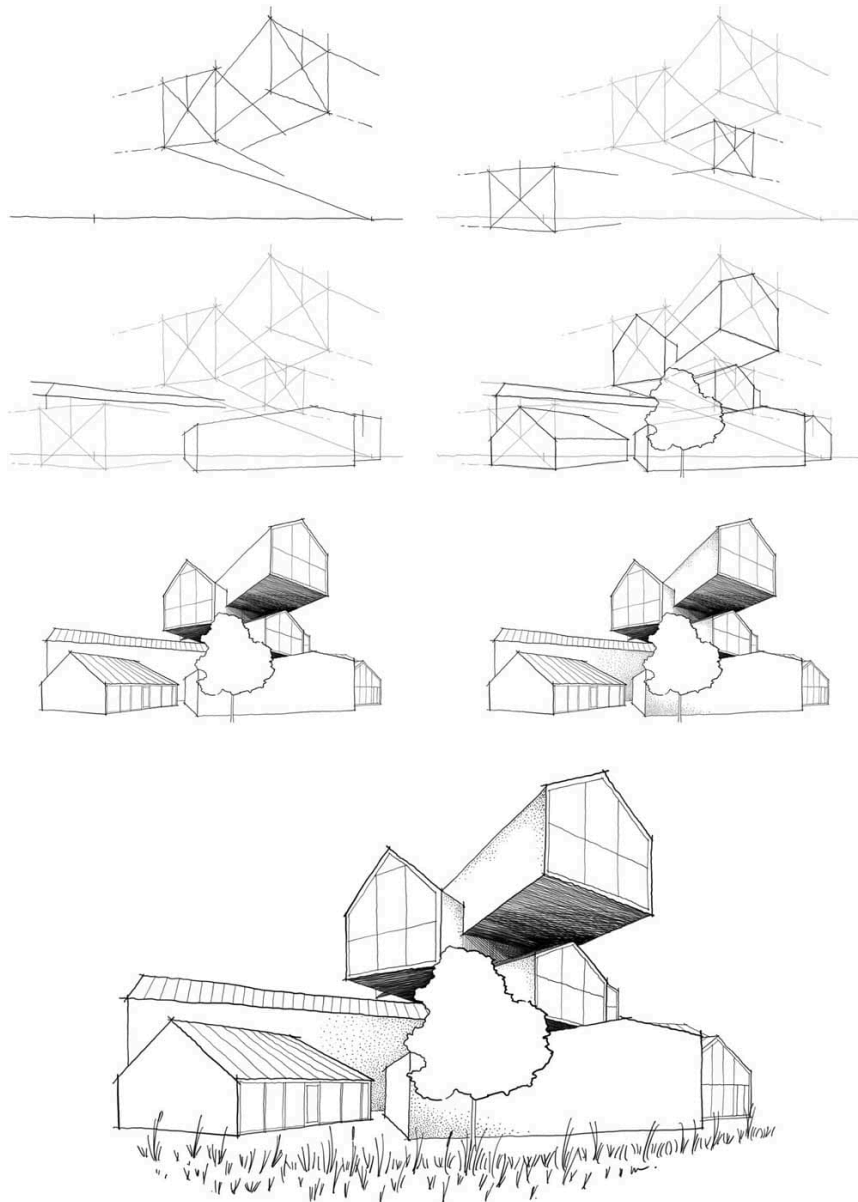
SALK INSTITUTE FOR BIOLOGICAL STUDIES / LOUIS KAHN | LA JOLLA, CALIFORNIA,
USA



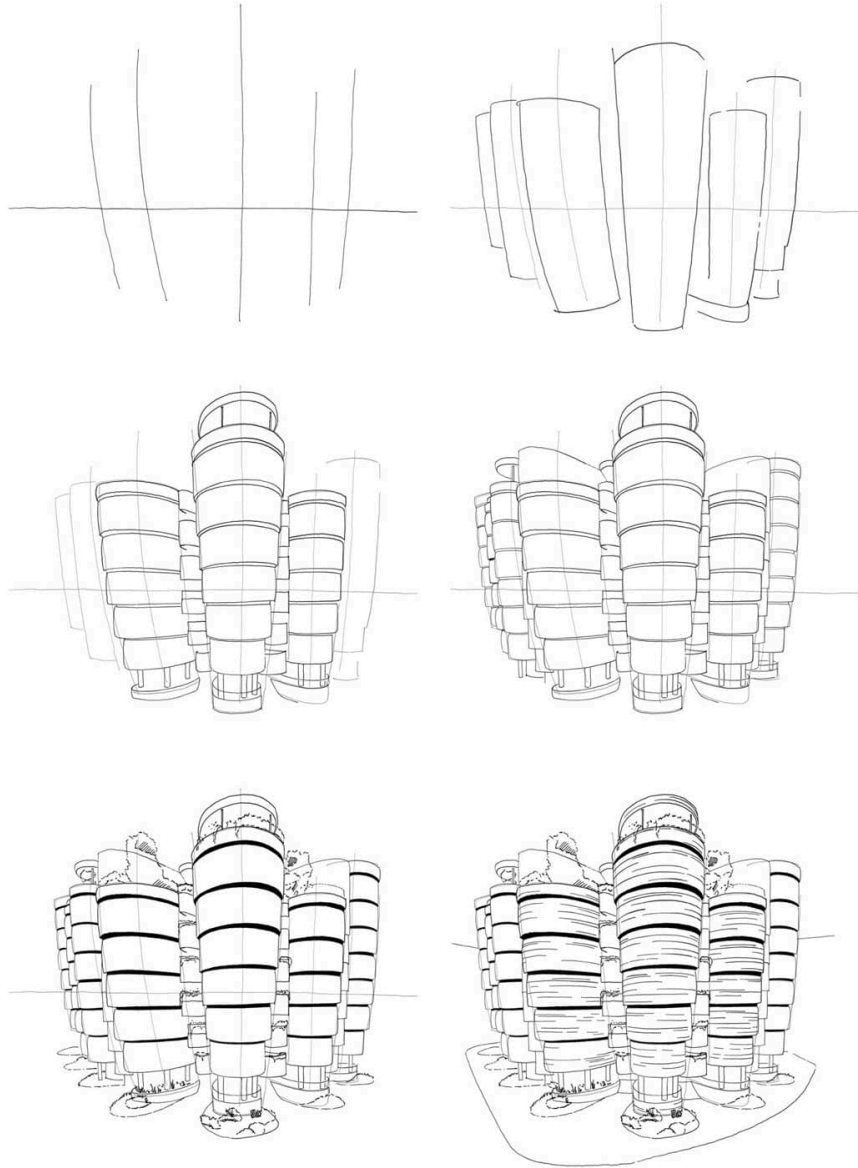
SUGAMO SHINKIN BANK / EMMANUELLE MOUREAUX ARCHITECTURE + DESIGN |
KAWAGUCHI, JAPAN



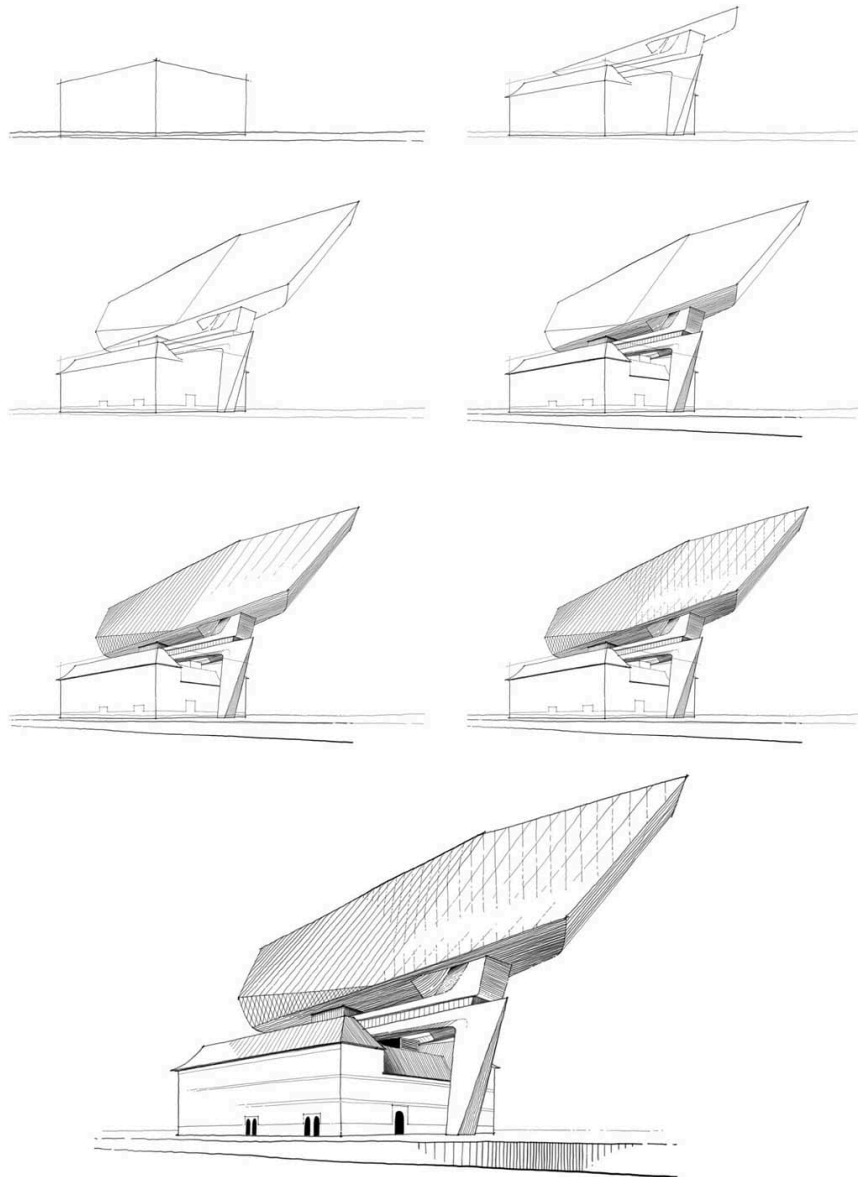
SELFRIDGES BUILDING, BIRMINGHAM / JAN KAPLICKY | BIRMINGHAM, ENGLAND



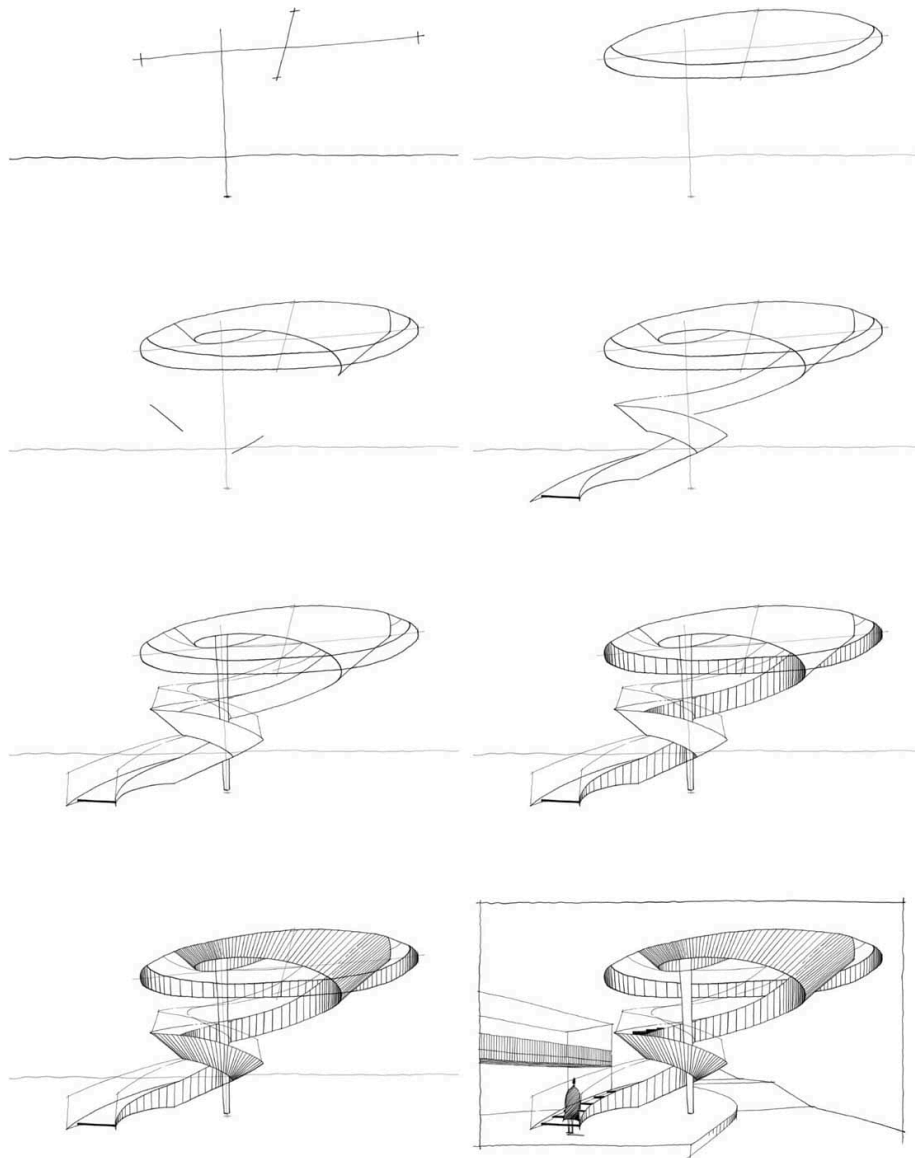
VITRAHAUS / HERZOG & DE MEURON | WEIL AM RHEIN, GERMANY



LEARNING HUB / HEATHERWICK STUDIO | SINGAPORE

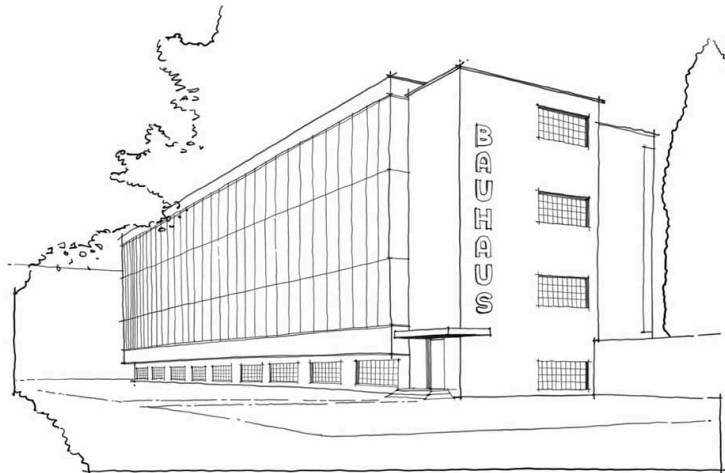
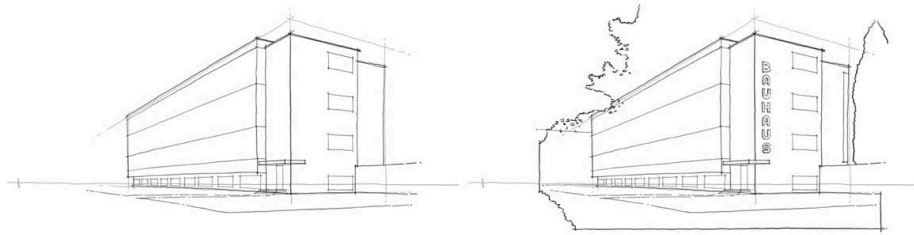
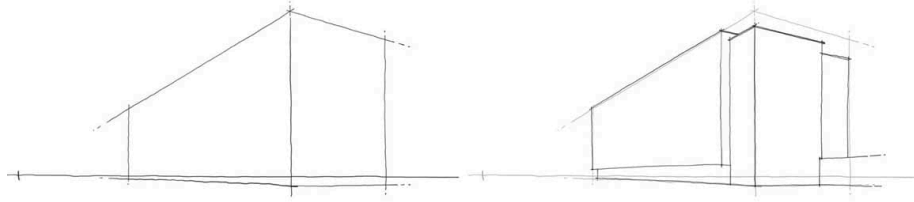


ANTWERP PORT HOUSE / ZAHA HADID ARCHITECTS | ANTWERP, BELGIUM



ANTINORI WINERY (STAIRCASE DETAIL) / ARCHEA ASSOCIATI | BARGINO, ITALY

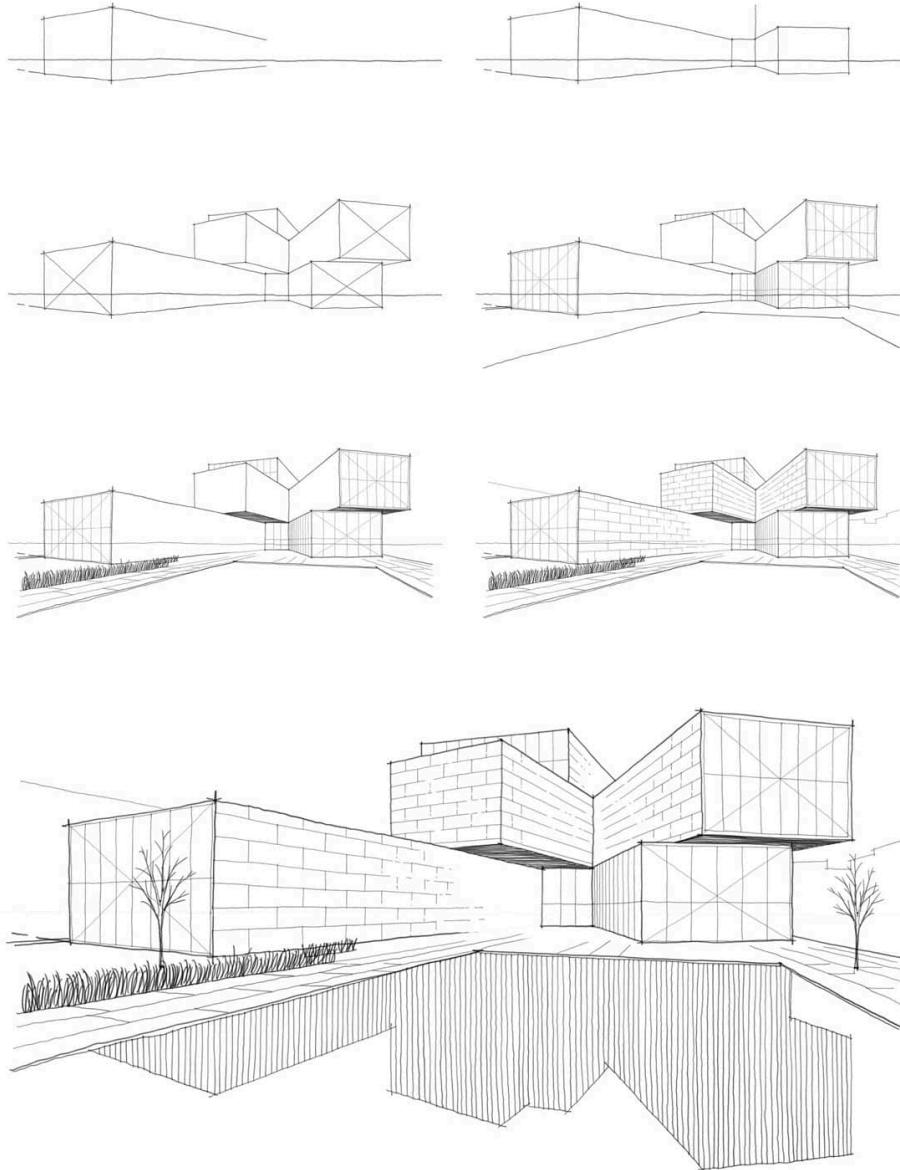
INSTITUTIONAL / EDUCATIONAL



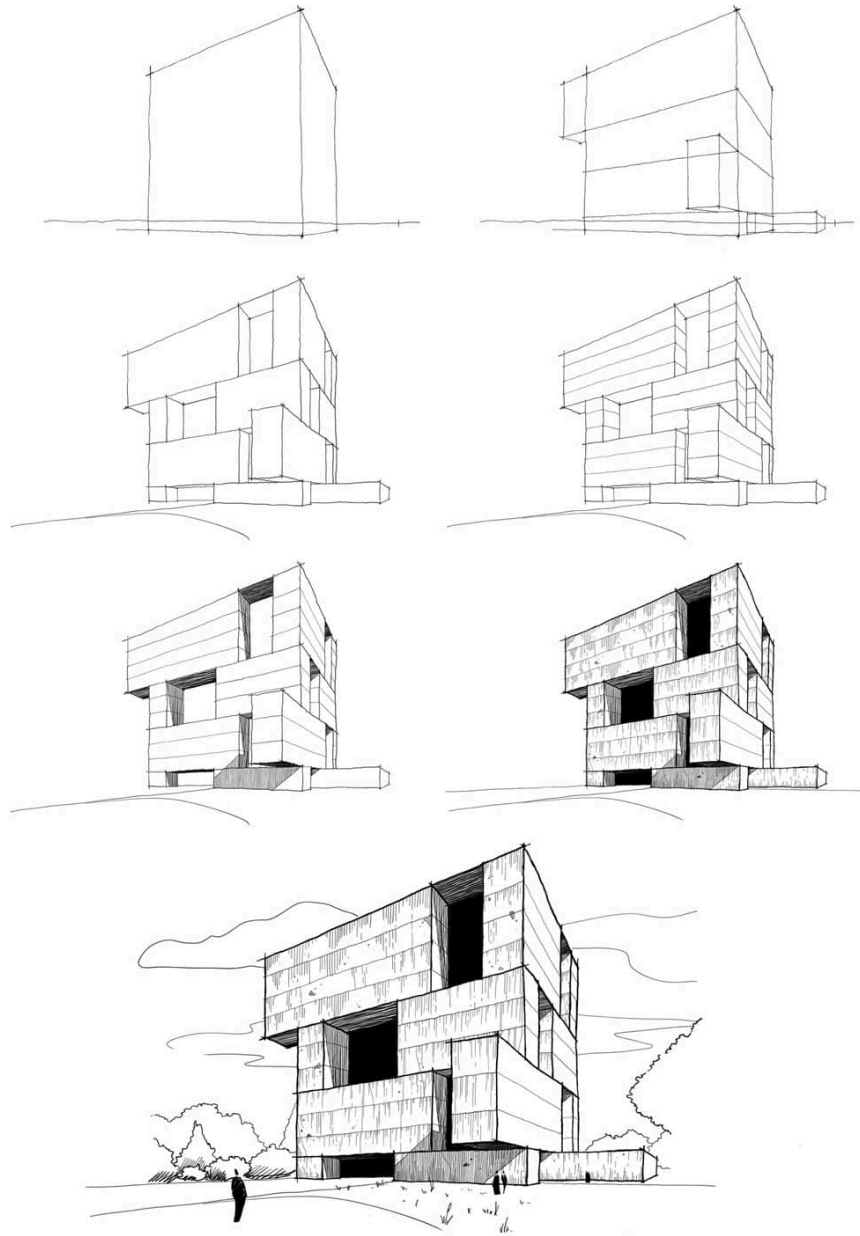
BAUHAUS / WALTER GROPIUS | DESSAU, GERMANY



TIETGENKOLLEGIET / LUNDGAARD & TRANBERG | COPENHAGEN

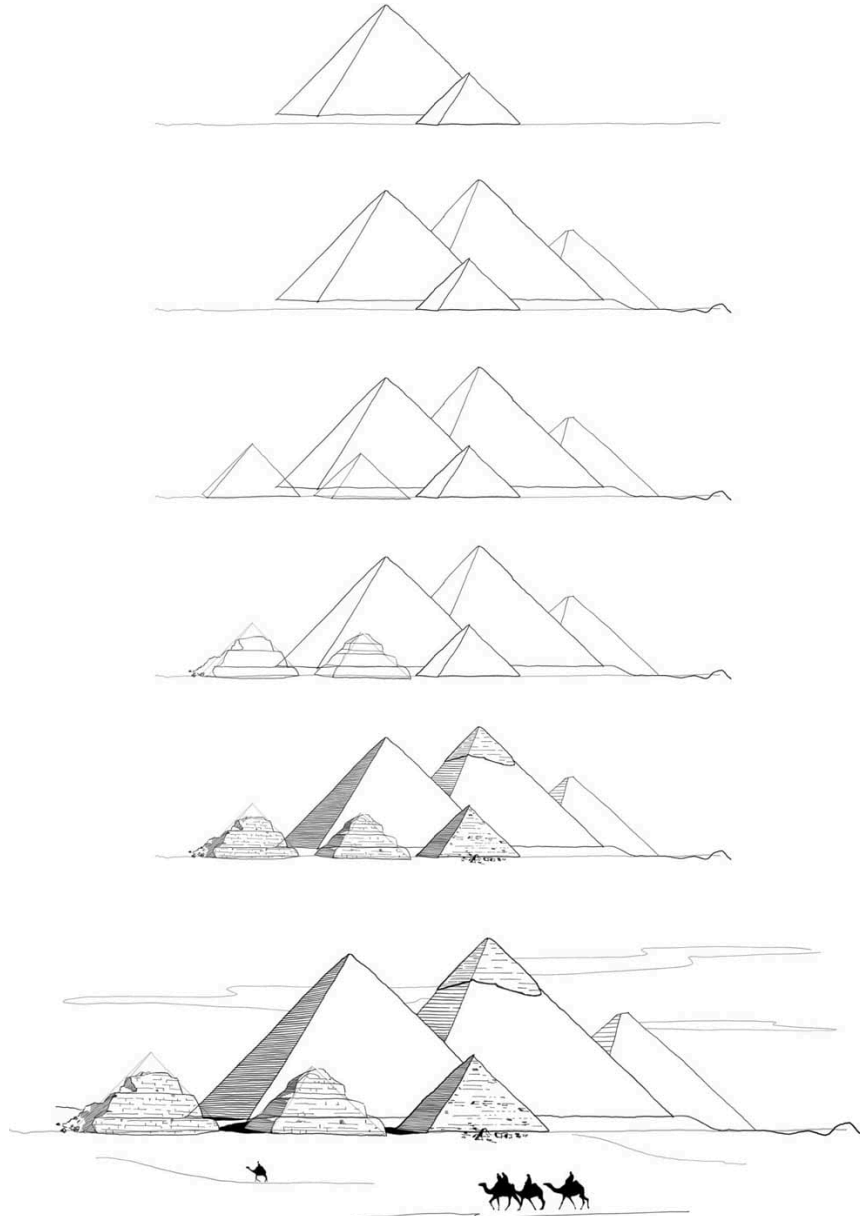


INSTITUTE FOR CONTEMPORARY ART, VIRGINIA COMMONWEALTH UNIVERSITY /
STEVEN HOLL ARCHITECTS | RICHMOND, VIRGINIA, USA

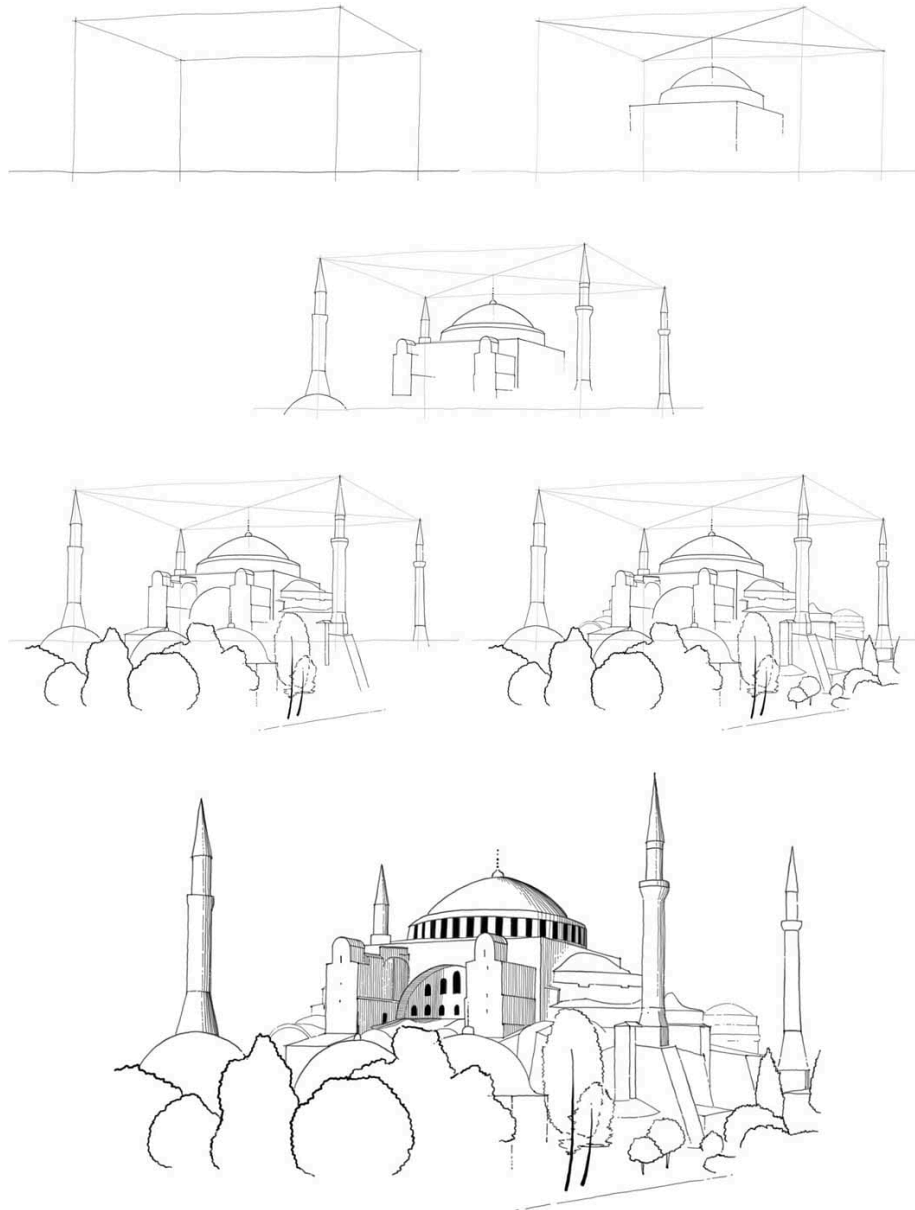


INNOVATION CENTER, UNIVERSITY OF CHILE / ALEJANDRO ARAVENA | SANTIAGO, CHILE

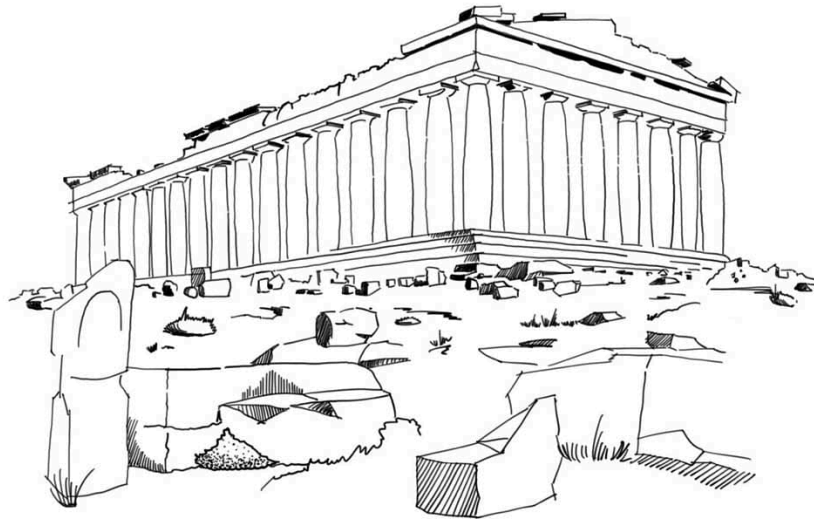
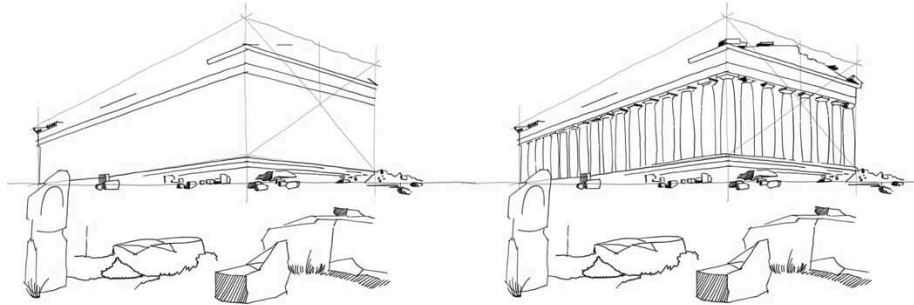
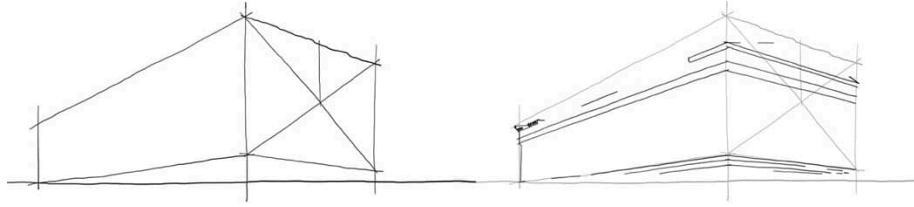
HISTORIC / SACRED / MONUMENTS



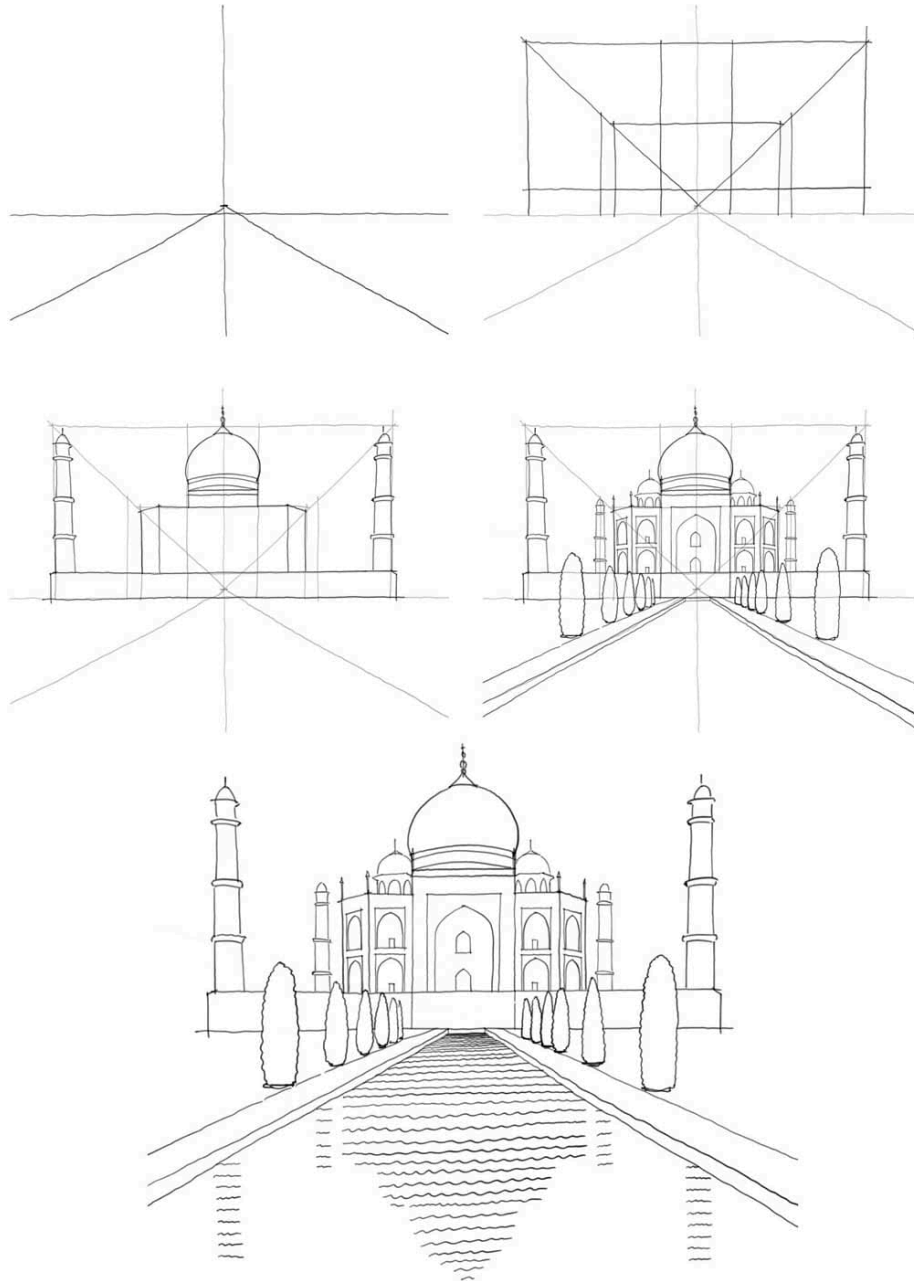
GIZA PYRAMID COMPLEX | GIZA CITY, EGYPT



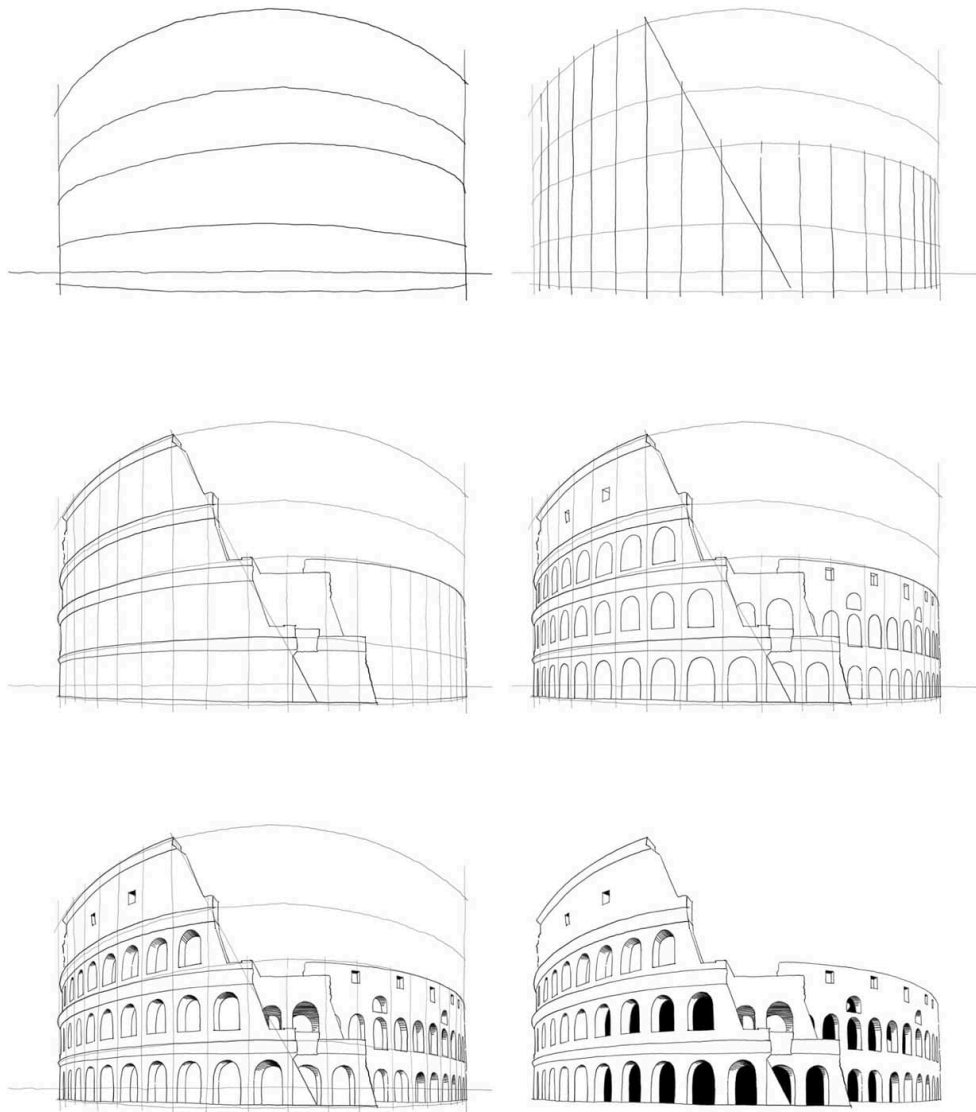
HAGIA SOFIA / ATTRIBUTED TO ISIDORE OF MELITUS, ANTHEMIUS OF TRALLES |
ISTANBUL



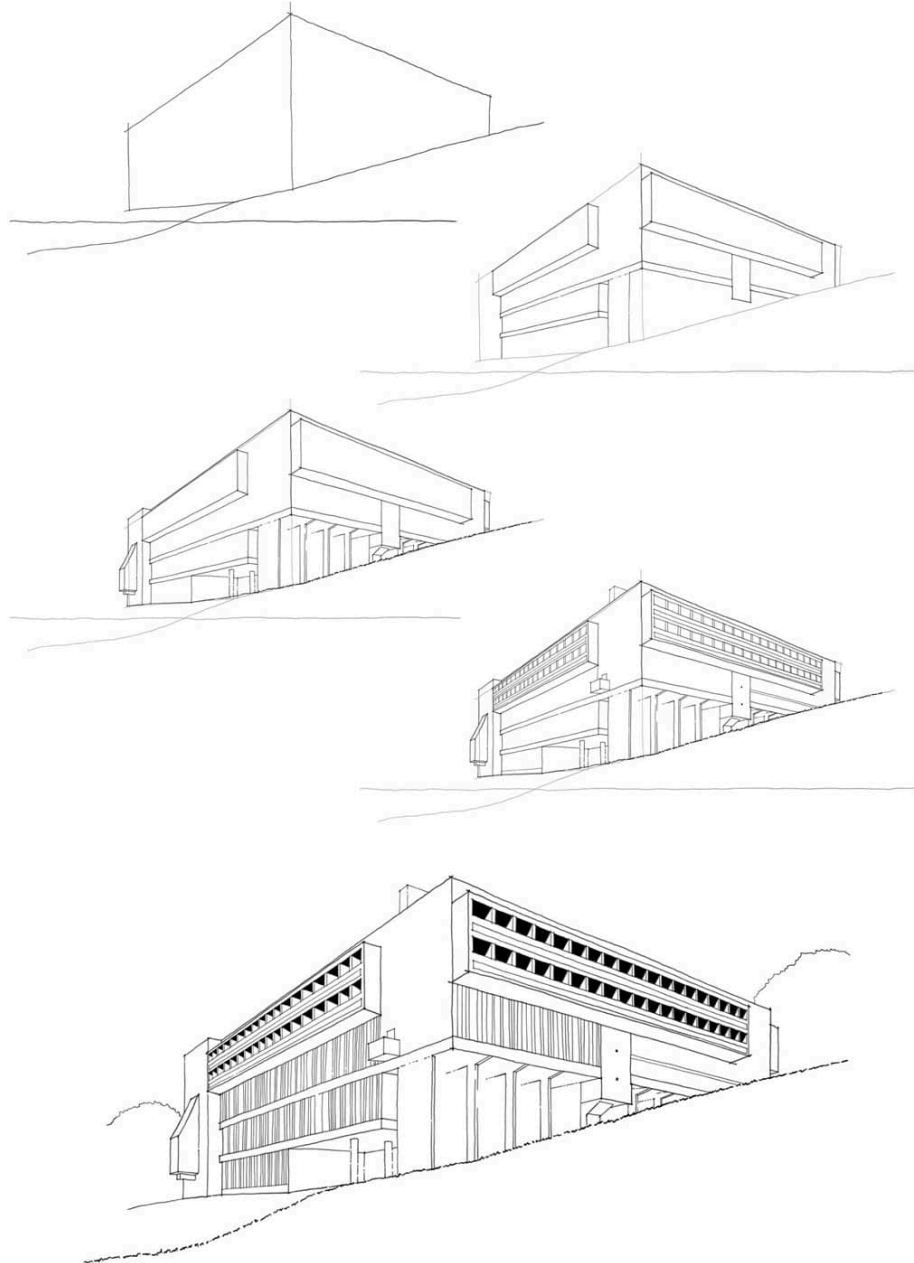
THE PARTHENON, ACROPOLIS OF ATHENS | ATHENS



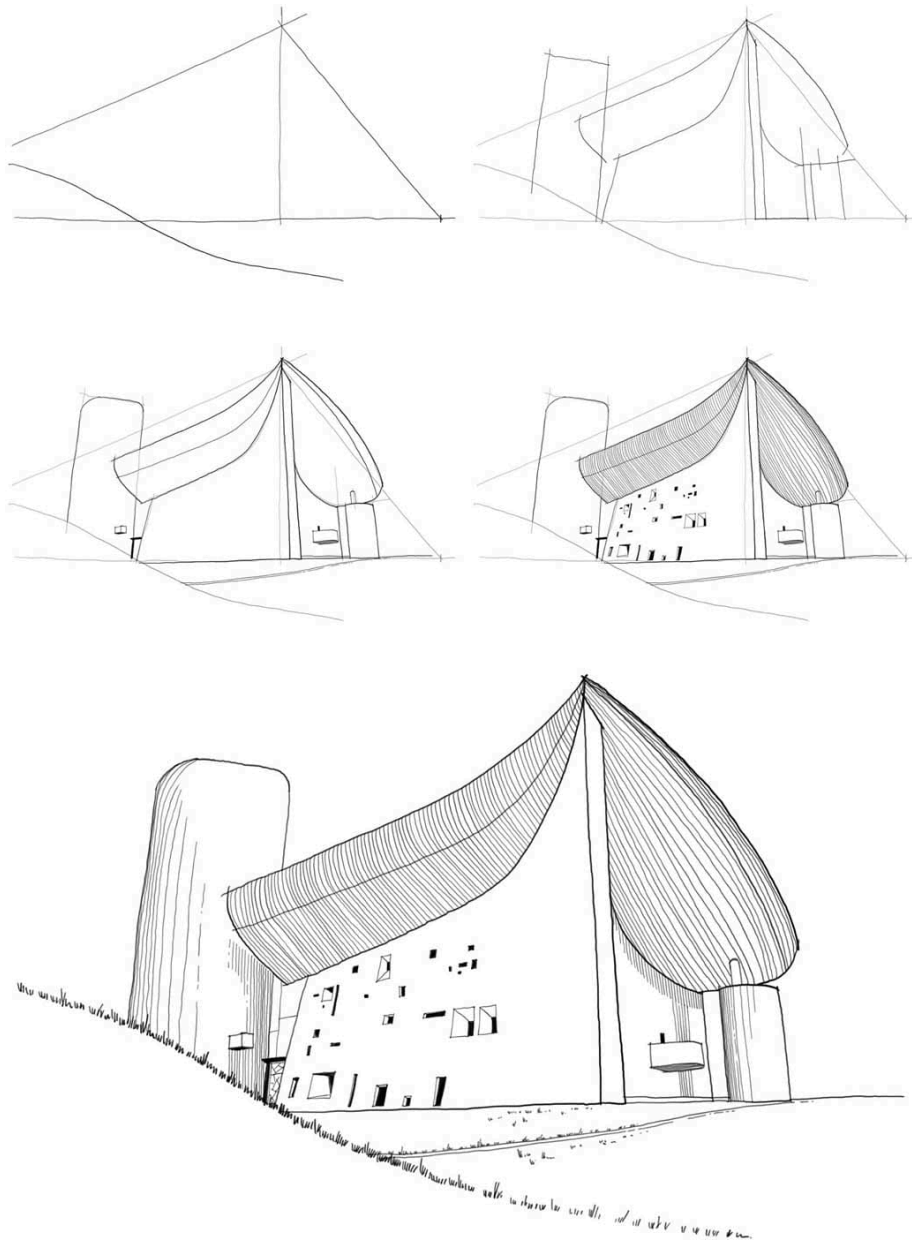
TAJ MAHAL / USTAD AHMAD LAHAURI | AGRA, INDIA



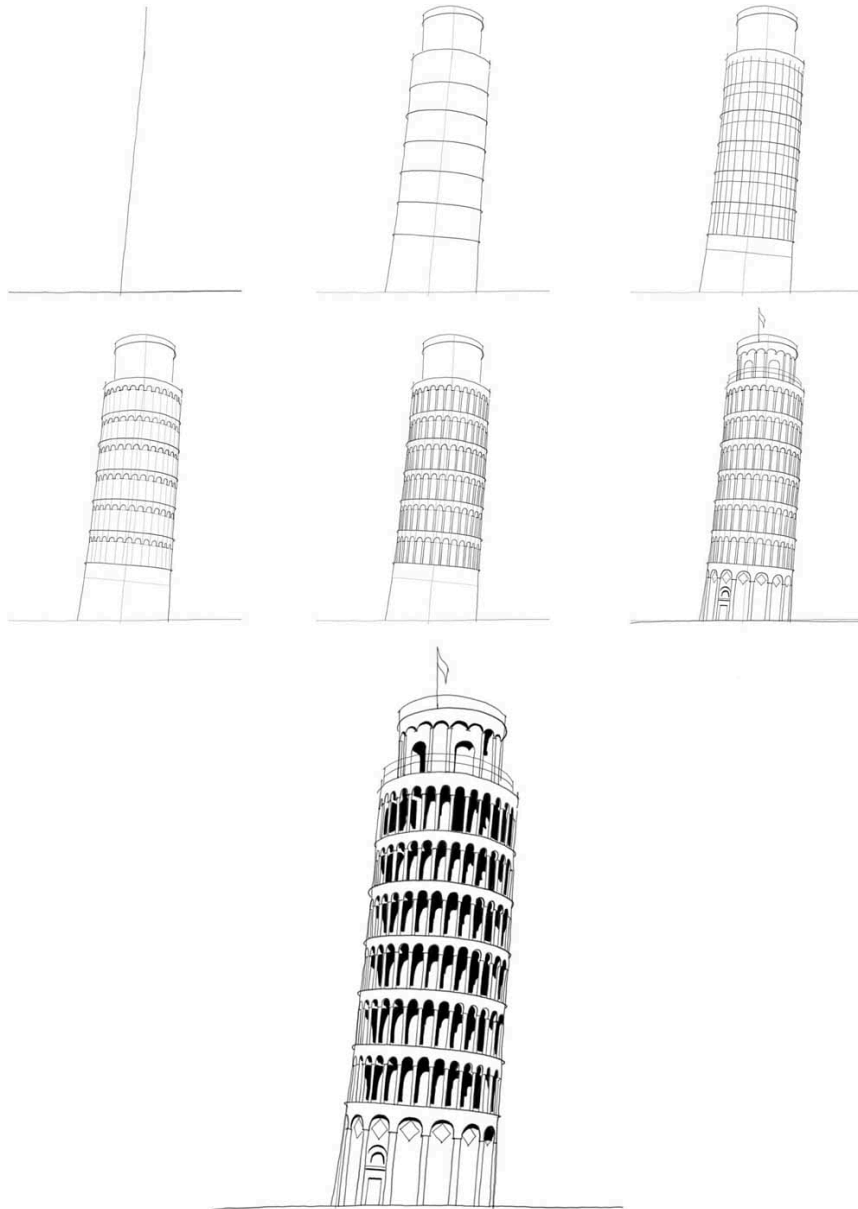
COLOSSEUM | ROME



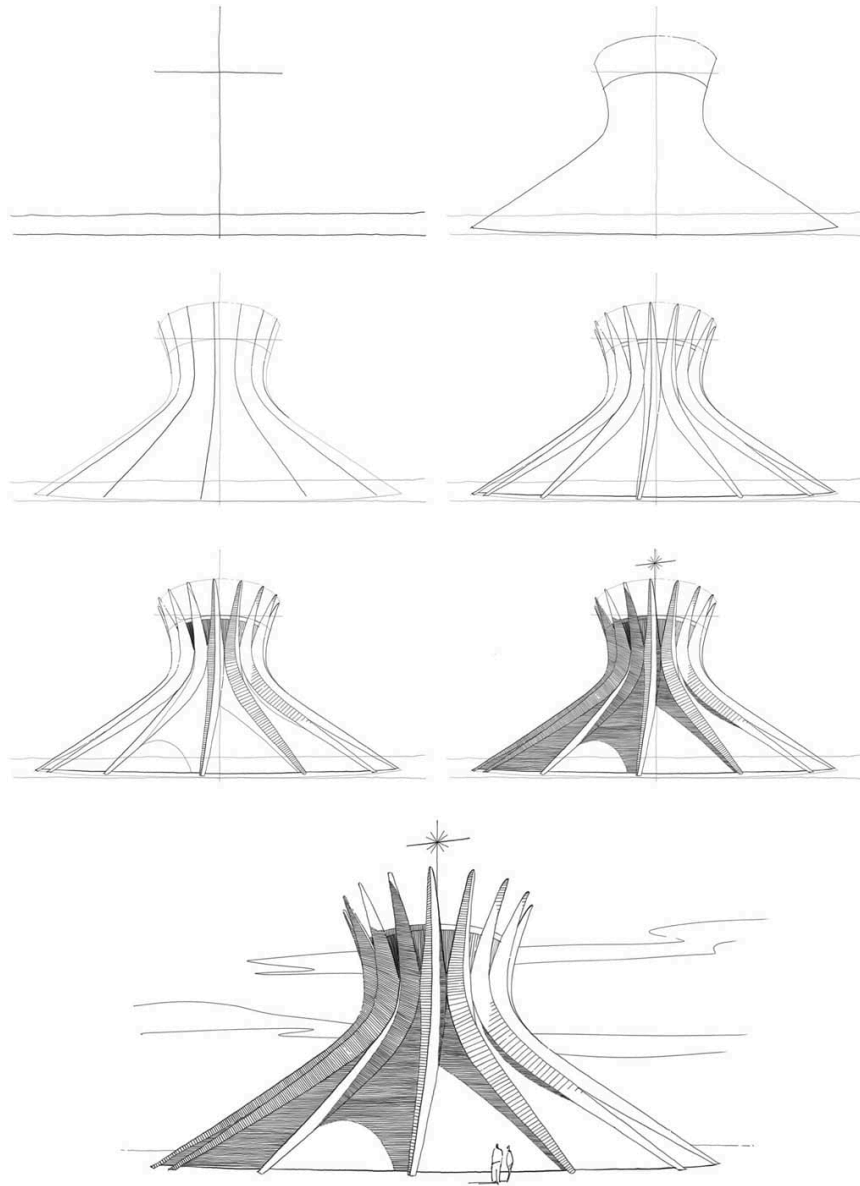
SAINTE MARIE DE LA TOURETTE / LE CORBUSIER | L'ARBRESLE, FRANCE



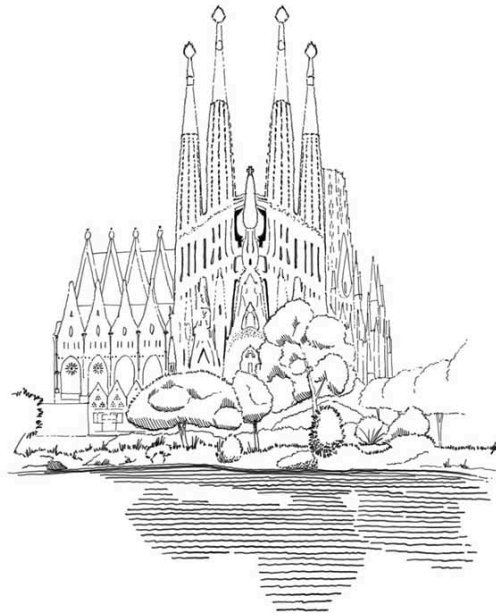
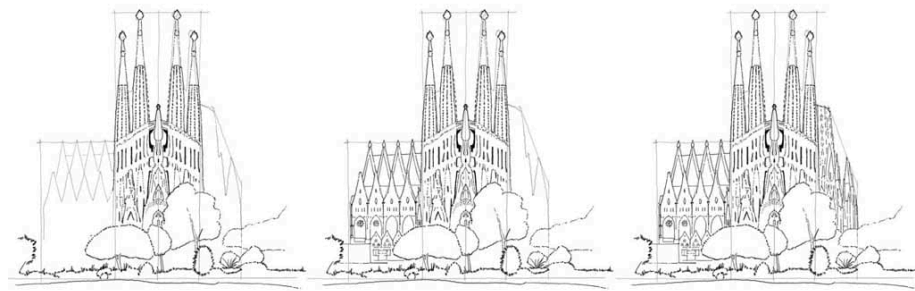
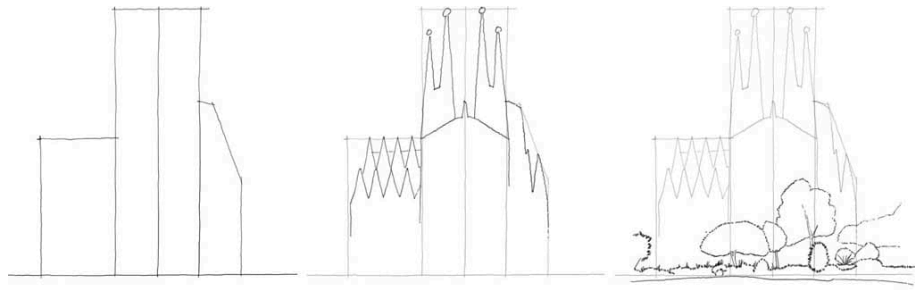
NOTRE-DAME DU HAUT / LE CORBUSIER | RONCHAMP, FRANCE



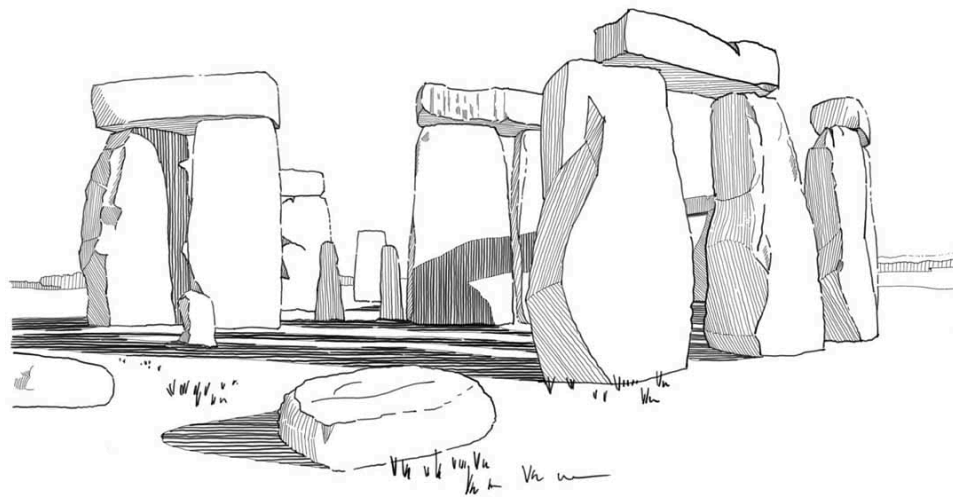
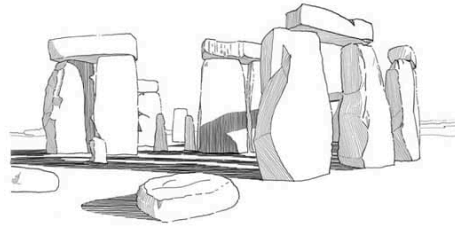
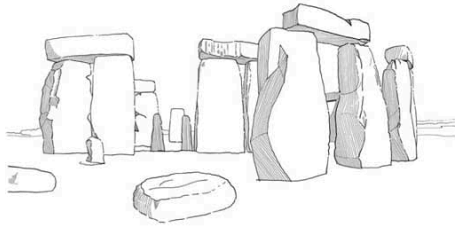
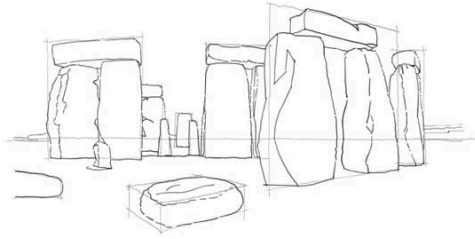
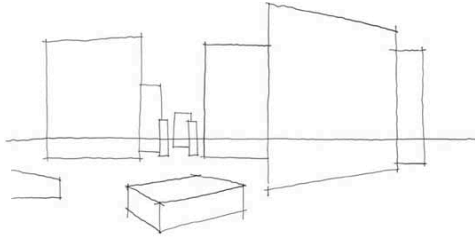
LEANING TOWER OF PISA / ATTRIBUTED TO DIOTISALVO, BONANNO PISANO | PISA,
ITALY



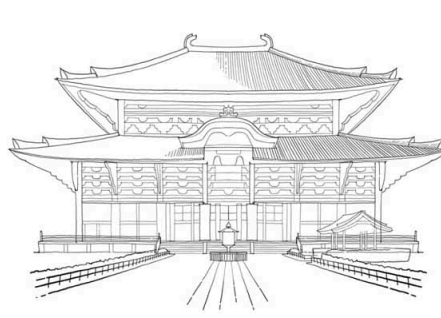
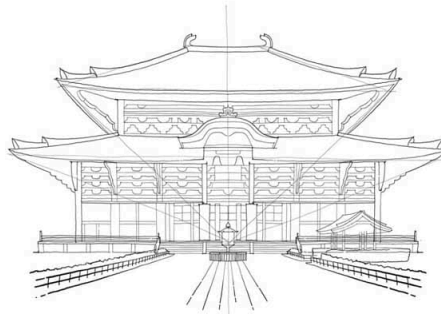
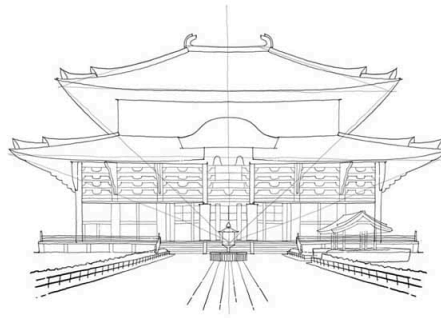
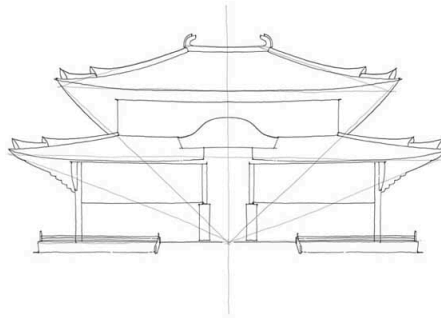
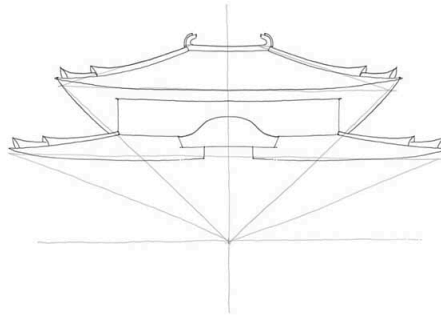
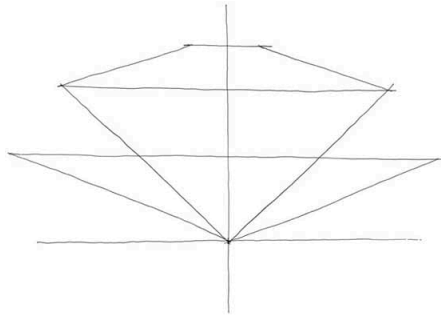
CATHEDRAL OF BRASILIA / OSCAR NIEMEYER | BRASILIA, BRAZIL



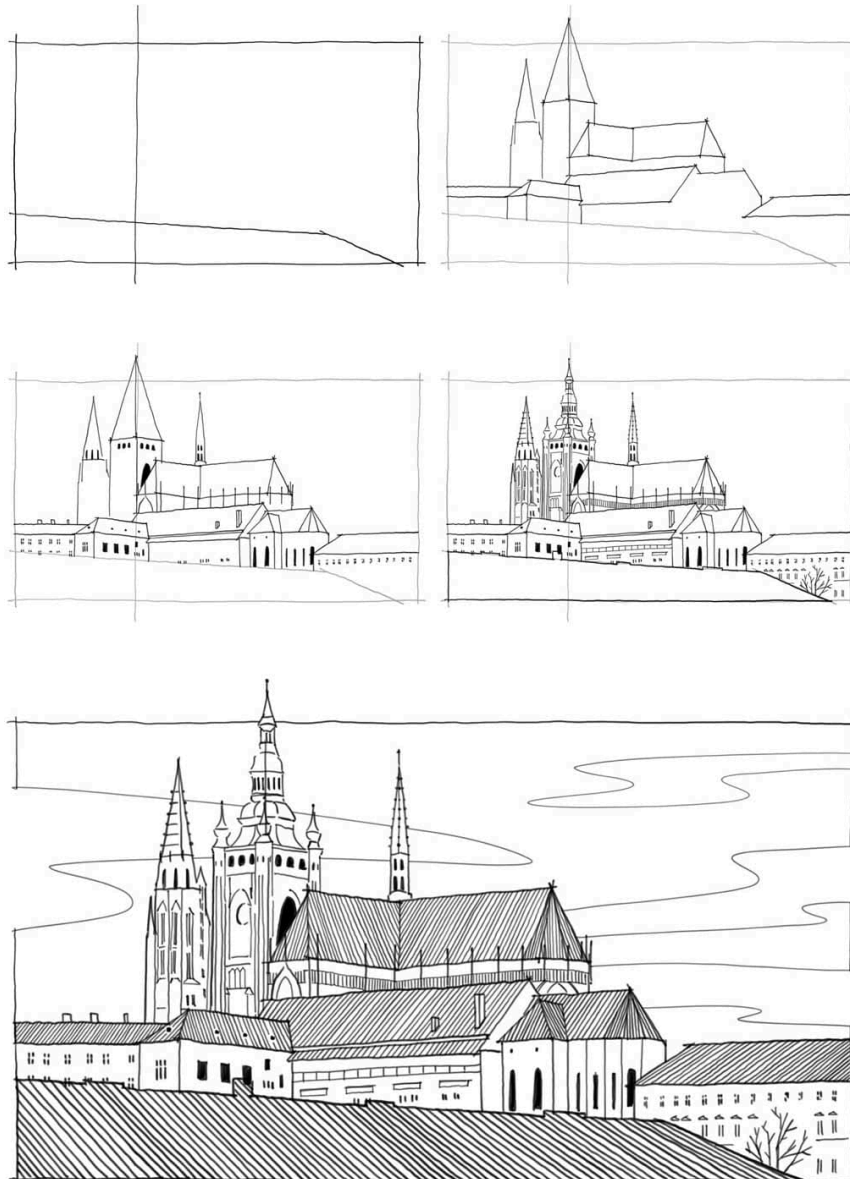
SAGRADA FAMILIA / ANTONI GAUDÍ | BARCELONA



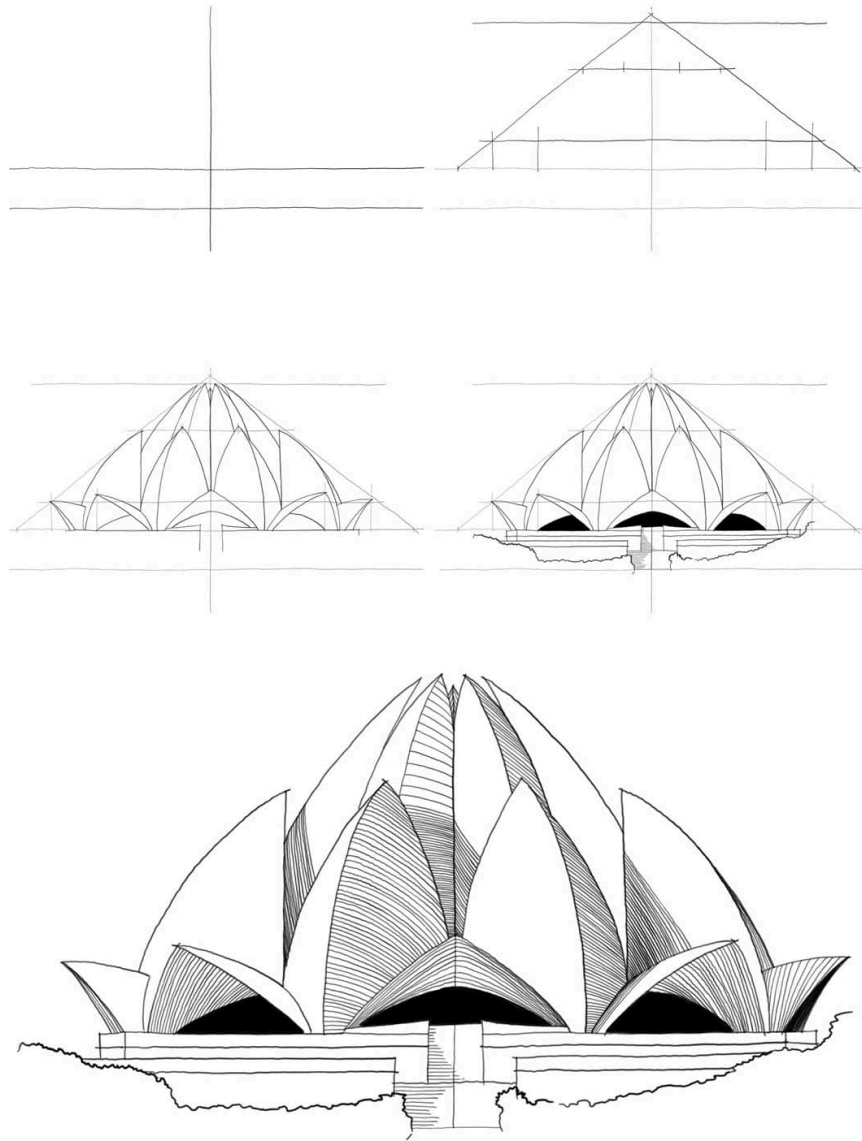
STONEHENGE | WILTSHIRE, ENGLAND



THE GREAT BUDDHA HALL OF TÔDAI-JI | NARA, JAPAN

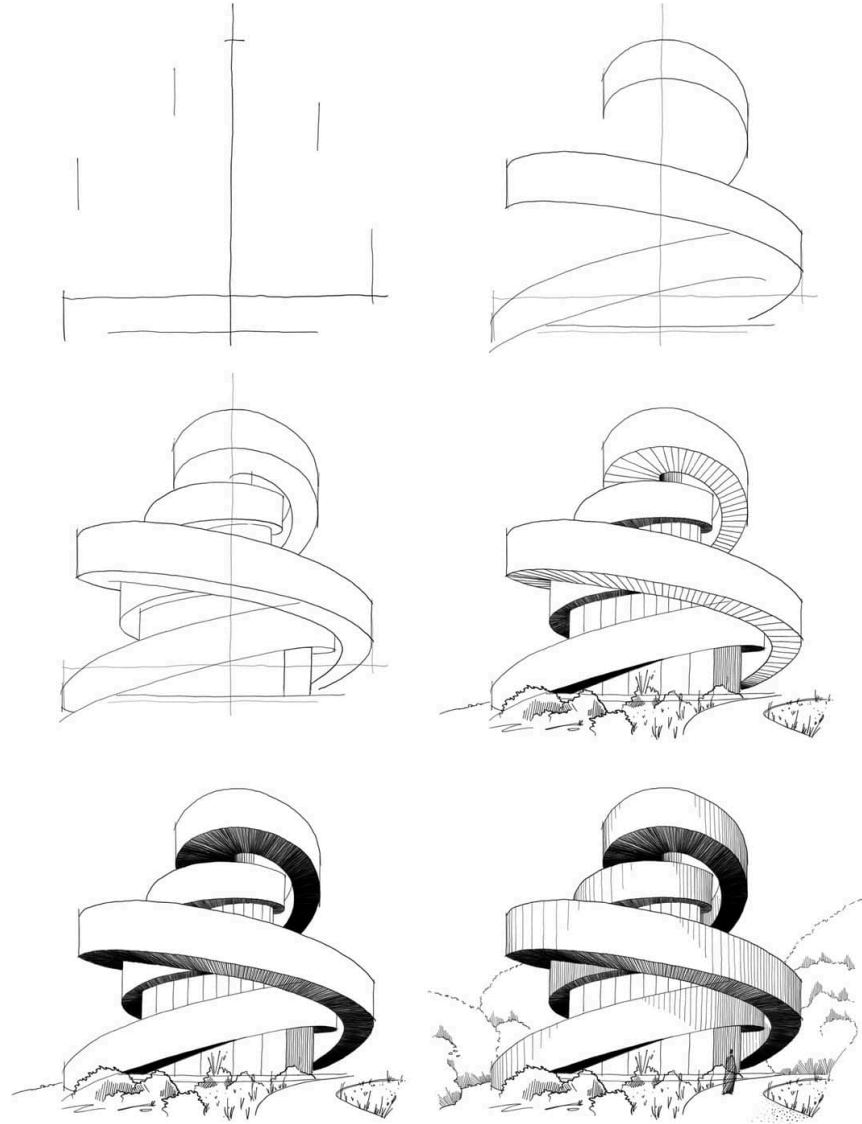


PRAGUE CASTLE / ATTRIBUTED TO MATTHIAS OF ARRAS, PETER PARLER |
PRAGUE, CZECH REPUBLIC

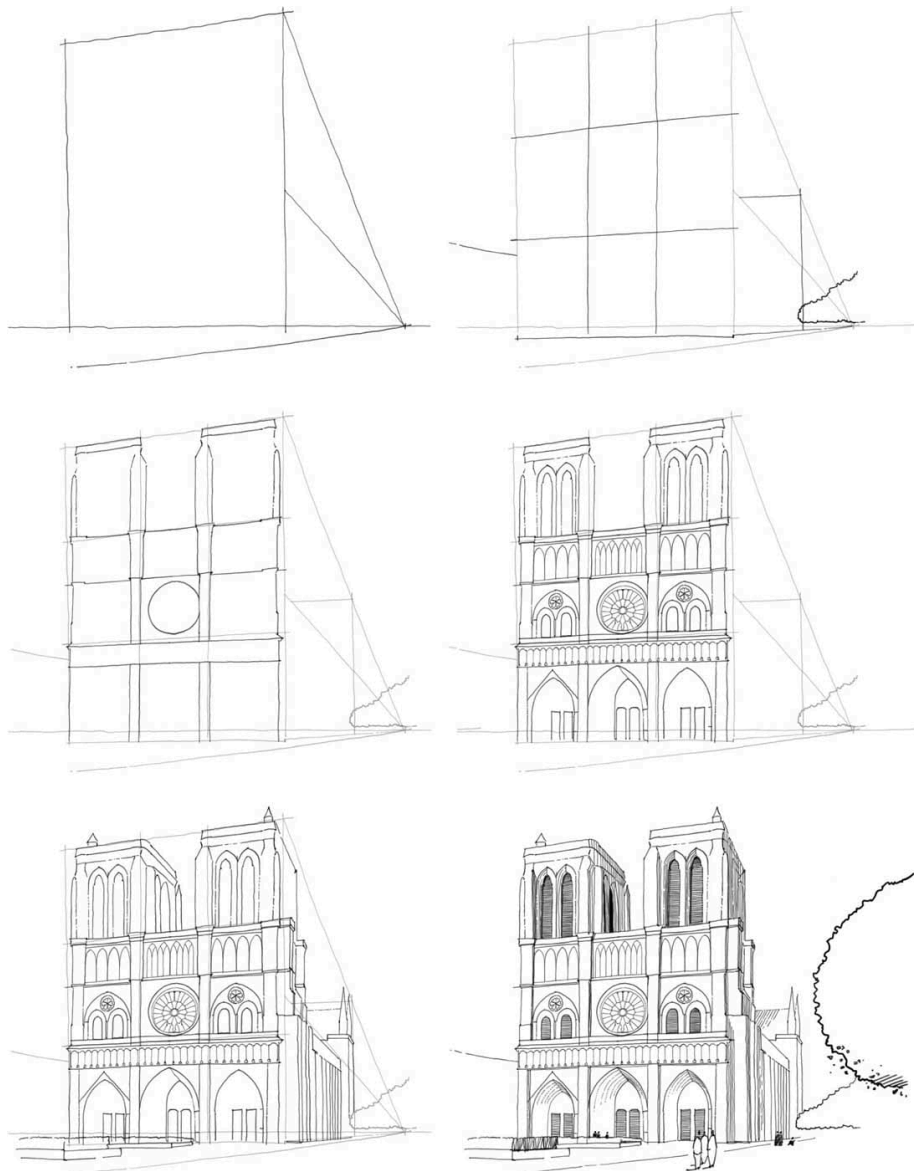


LOTUS TEMPLE / FARIBORZ SAHBA | DELHI, INDIA

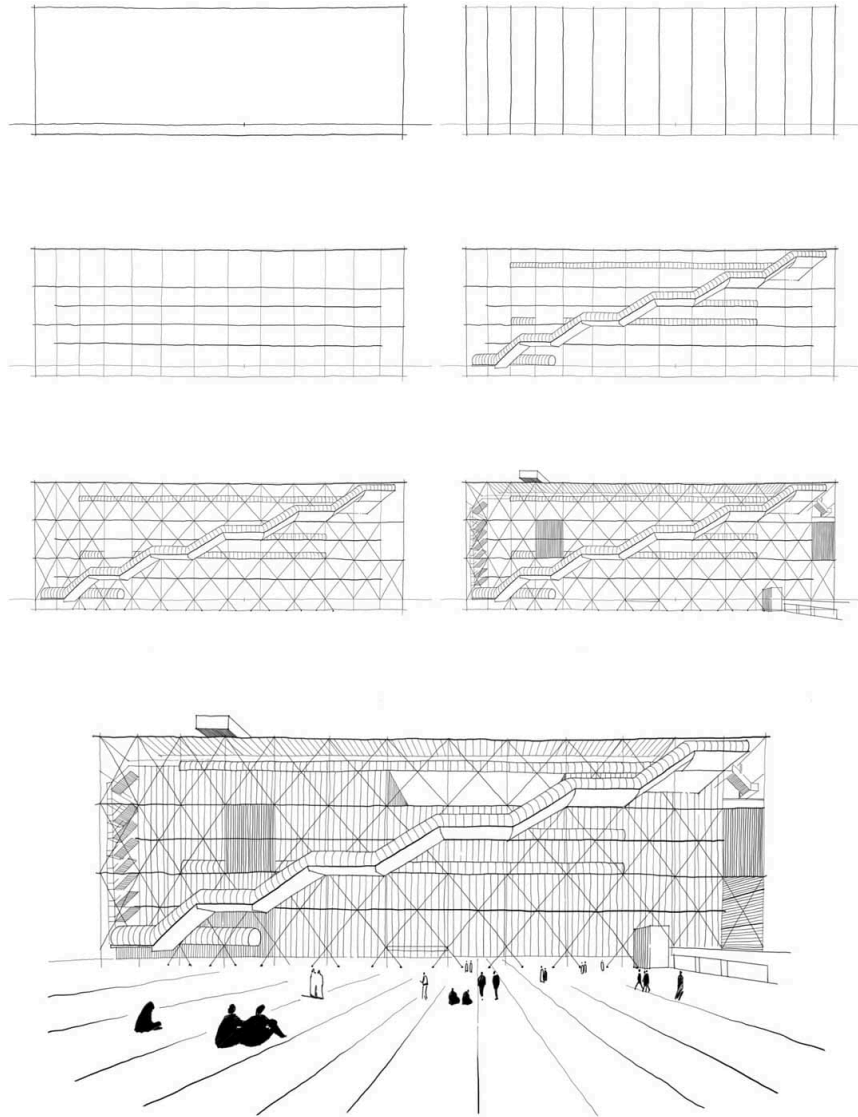
CULTURAL



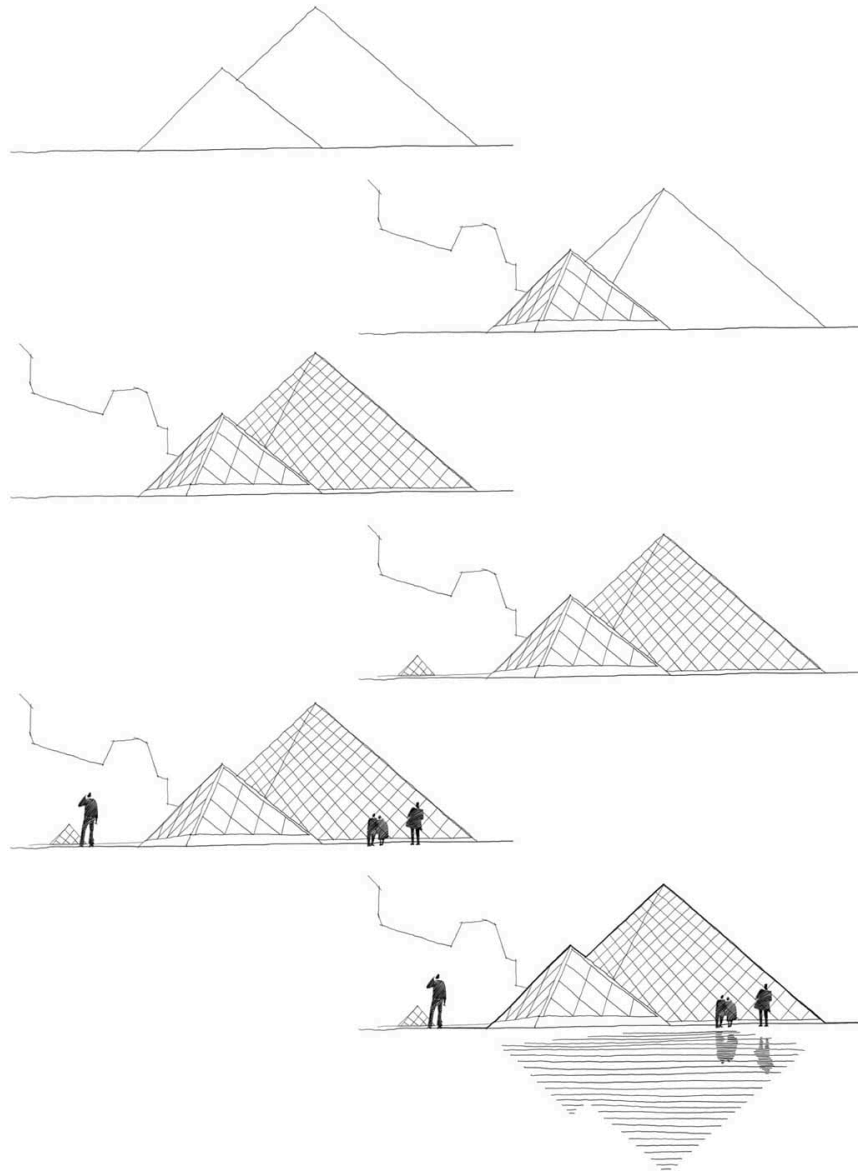
RIBBON CHAPEL / HIROSHI NAKAMURA | HIROSHIMA, JAPAN



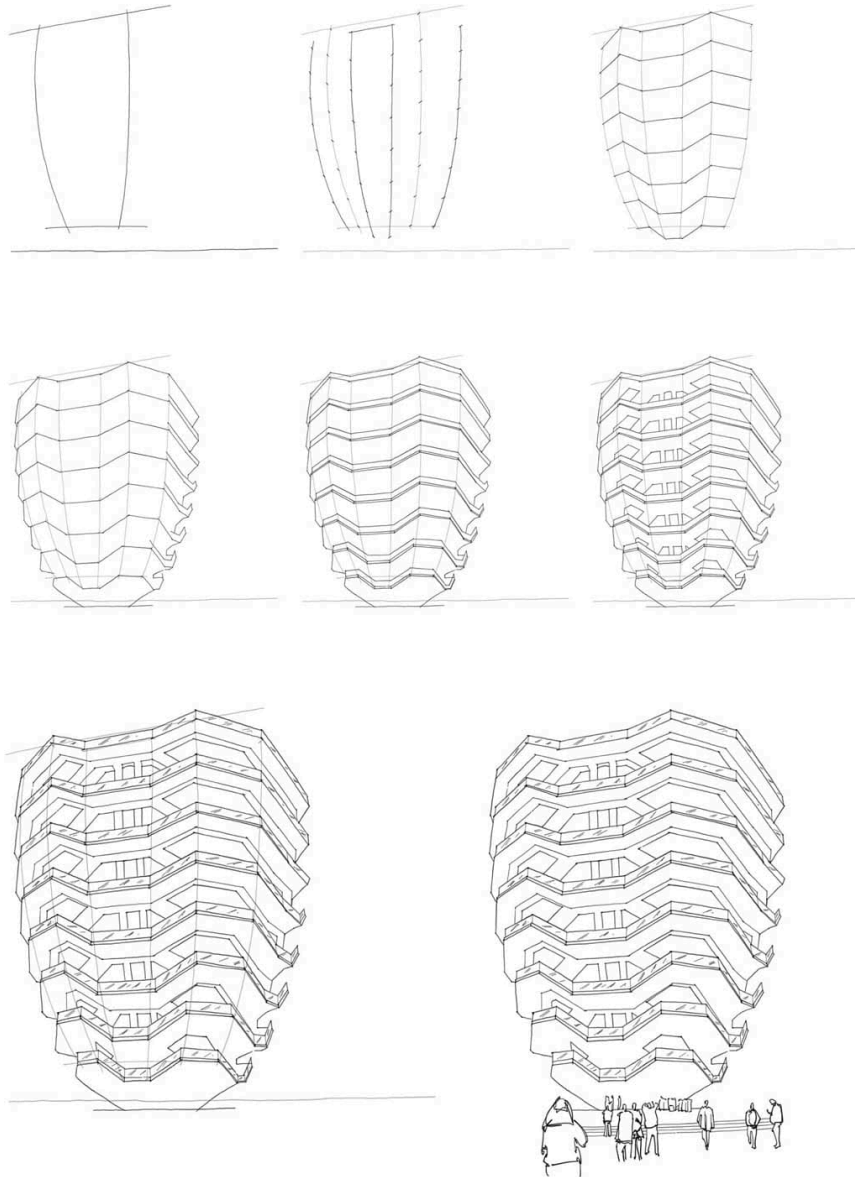
NOTRE-DAME DE PARIS | PARIS



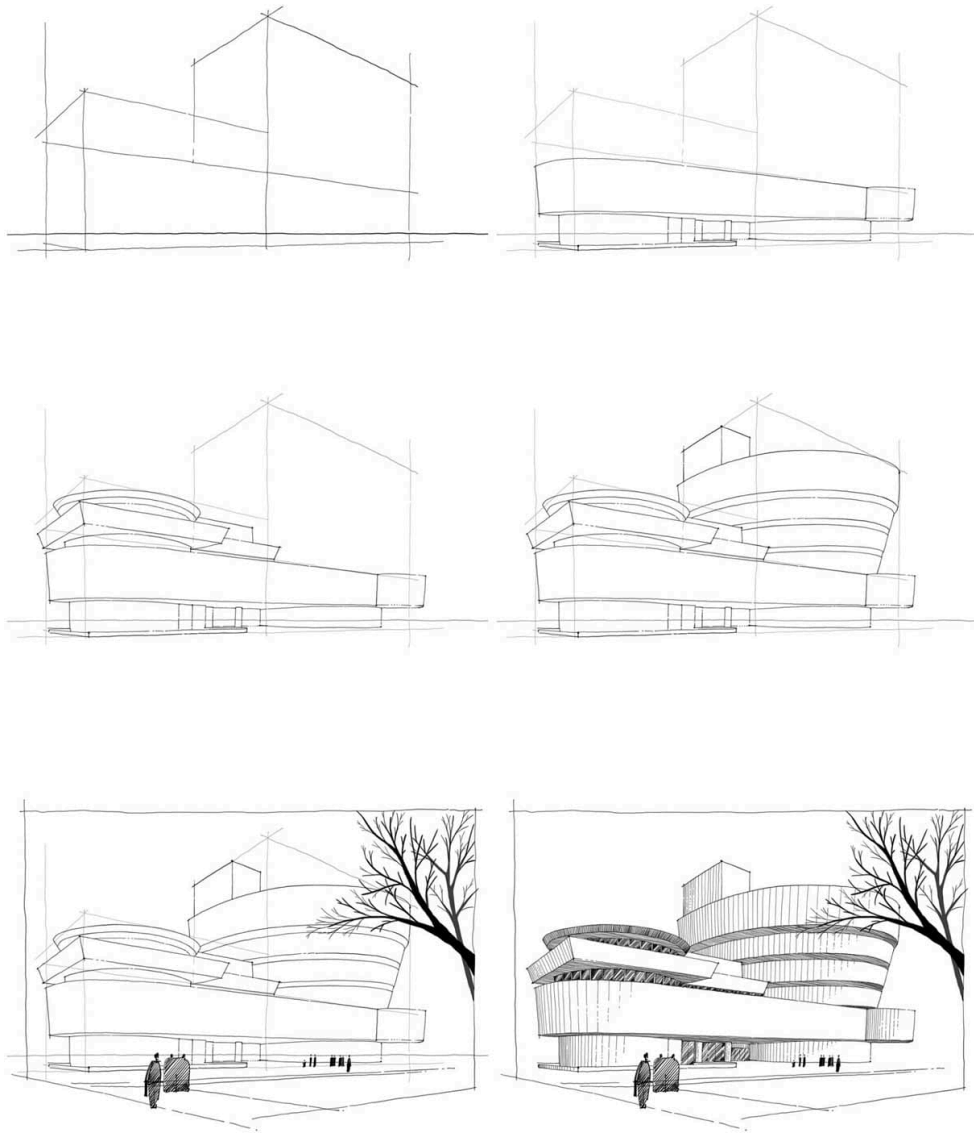
CENTRE GEORGES POMPIDOU / RENZO PIANO BUILDING WORKSHOP, RICHARD ROGERS | PARIS



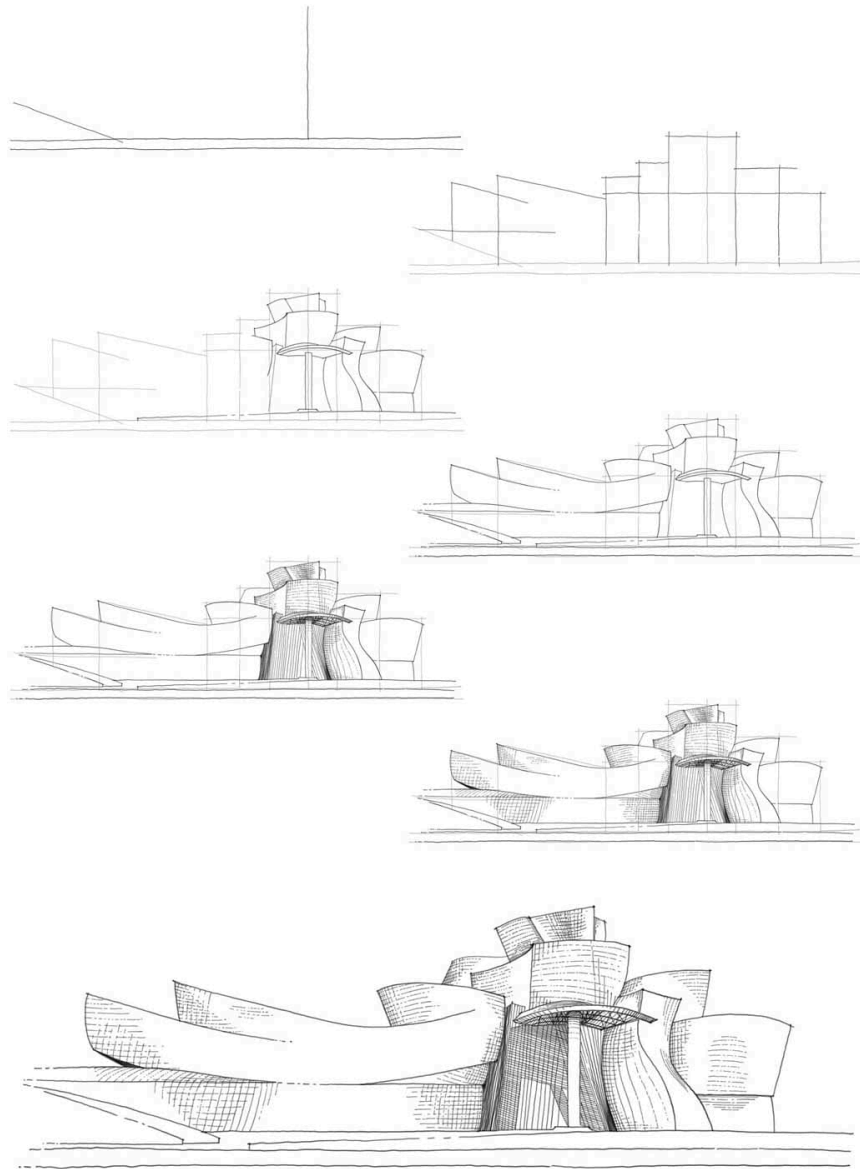
LOUVRE PYRAMID / I. M. PEI | PARIS



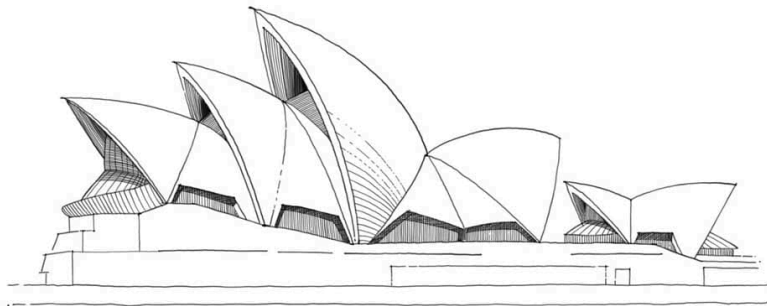
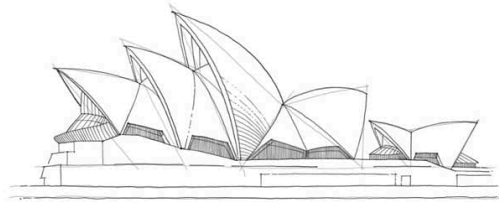
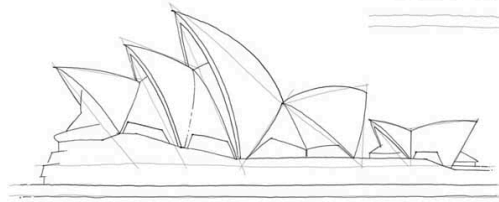
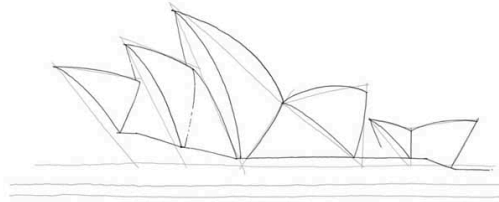
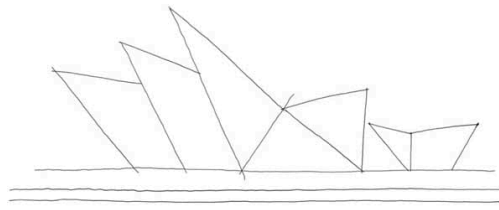
VESSEL / HEATHERWICK STUDIO | NEW YORK CITY



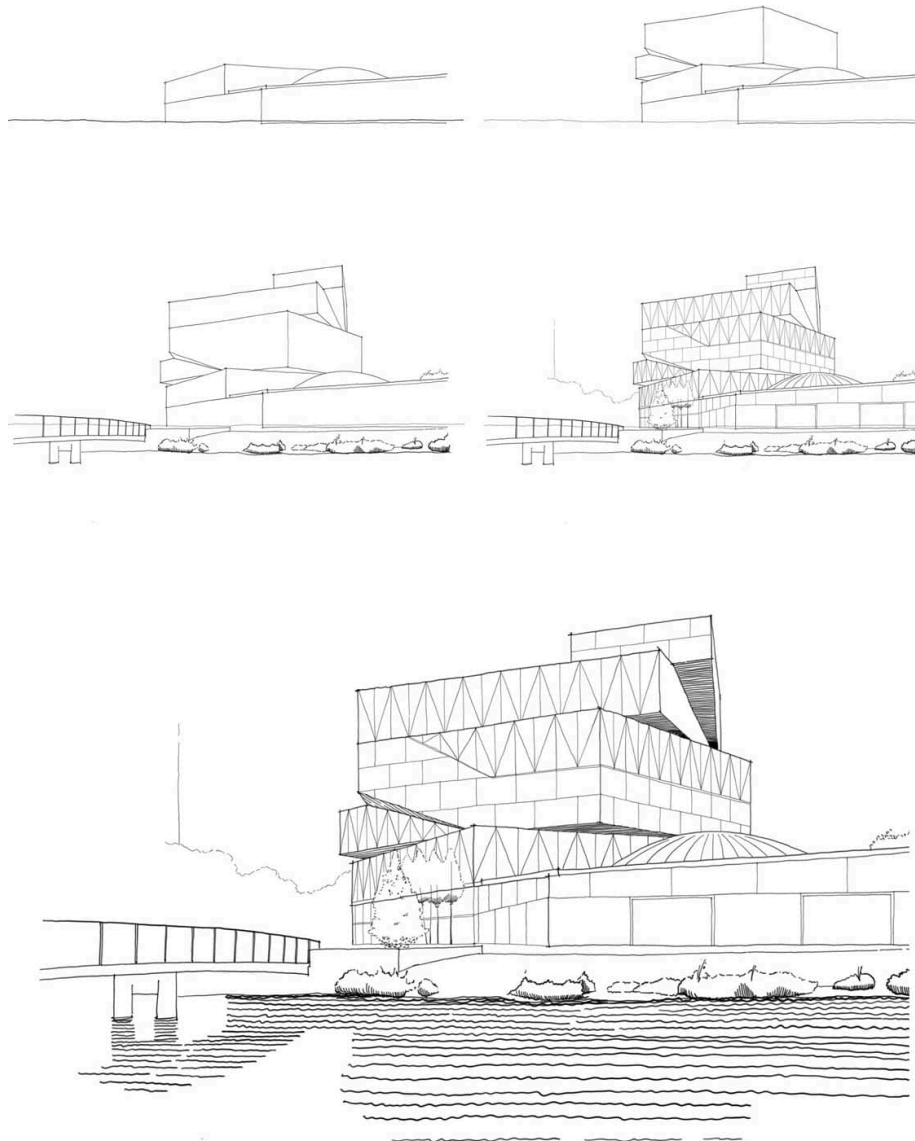
SOLOMON R. GUGGENHEIM MUSEUM / FRANK LLOYD WRIGHT | NEW YORK CITY



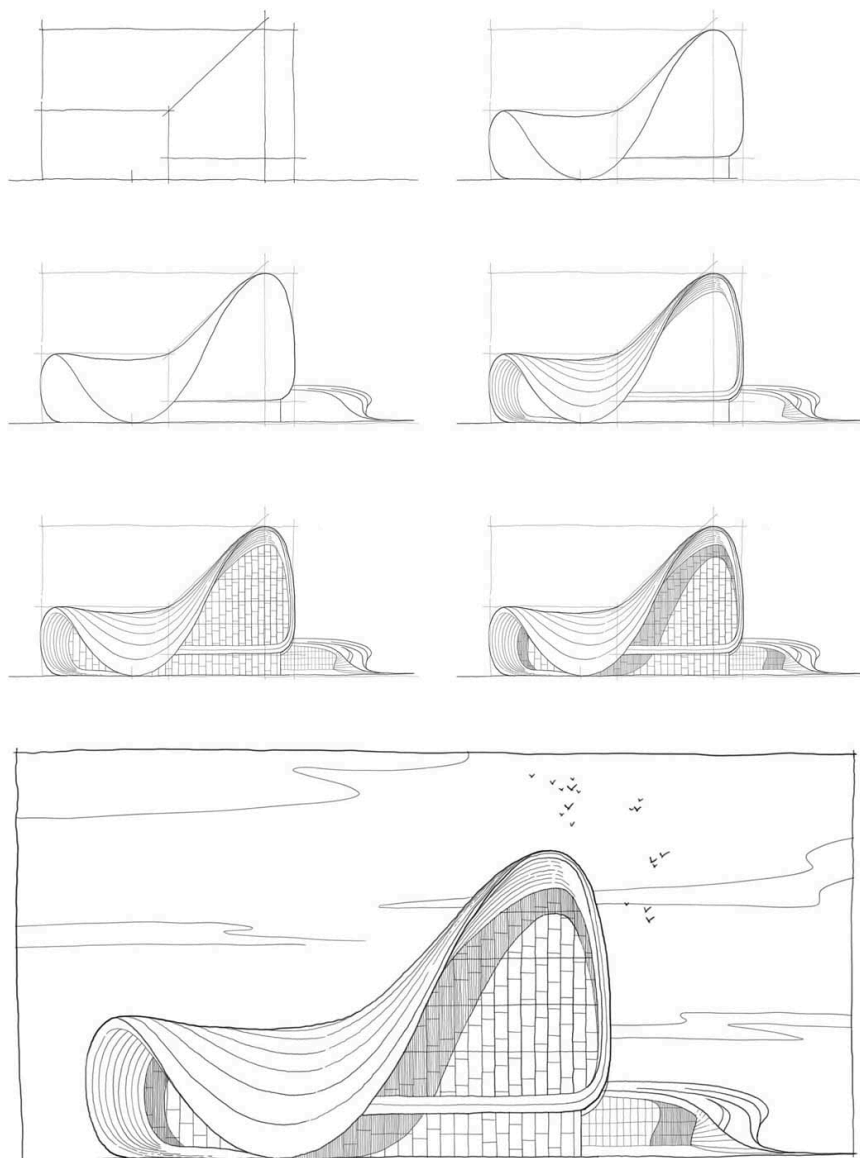
GUGGENHEIM MUSEUM BILBAO / FRANK GEHRY | BILBAO, SPAIN



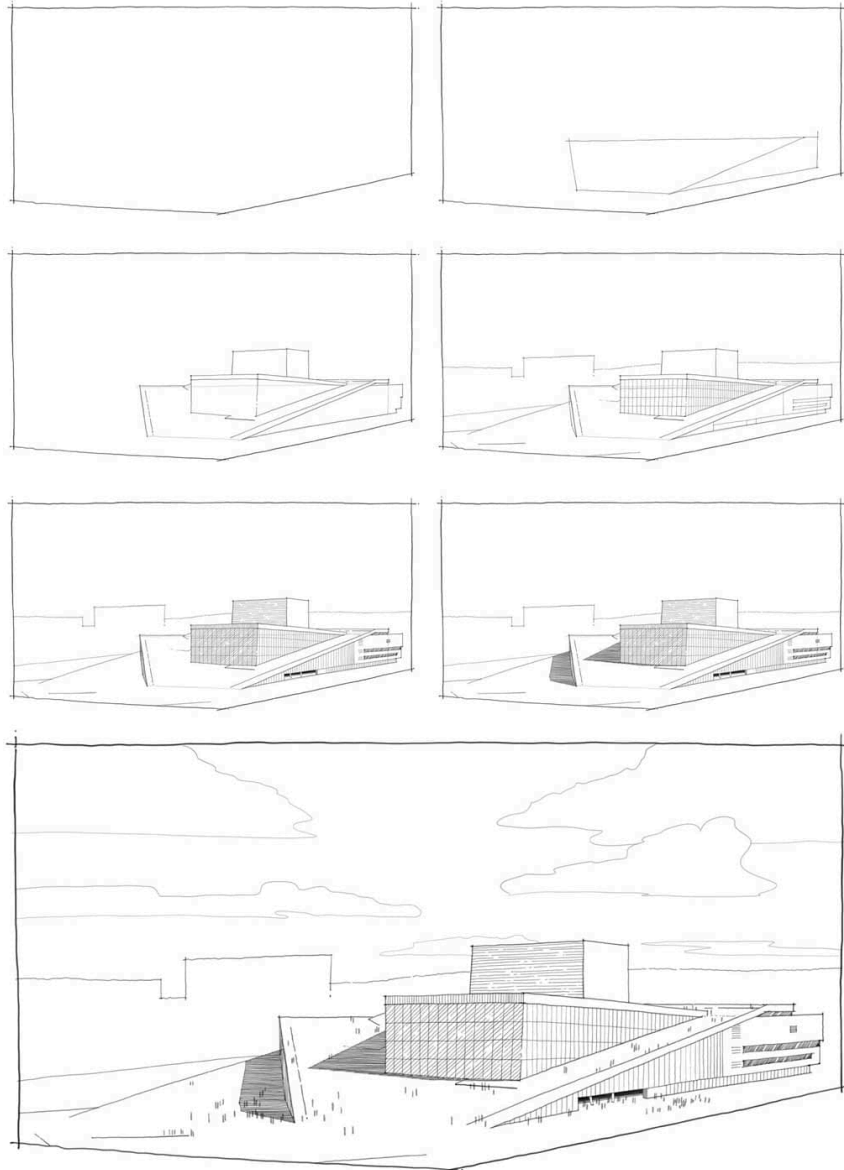
SYDNEY OPERA HOUSE / JØRN UTZON | SYDNEY, AUSTRALIA



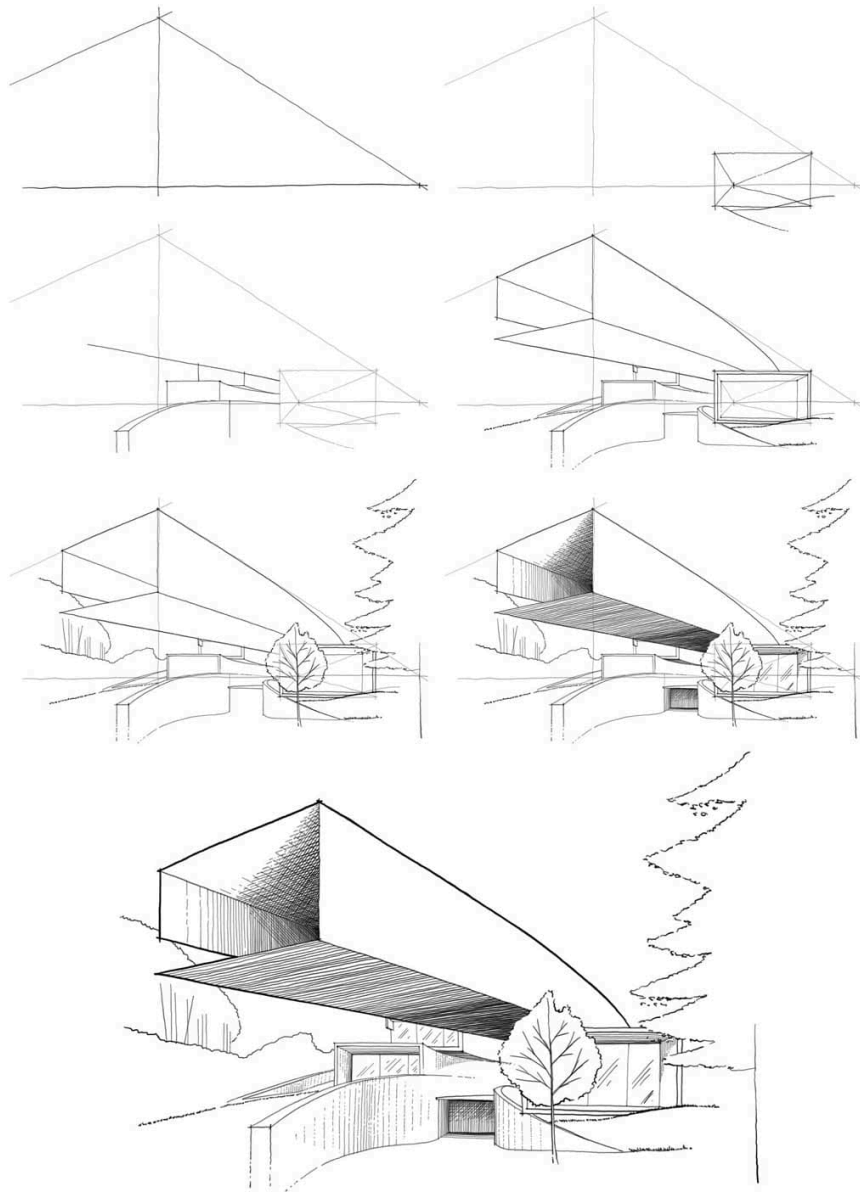
EXPERIMENTA BUILDING / SAUERBRUCH HUTTON | HEILBRONN, GERMANY



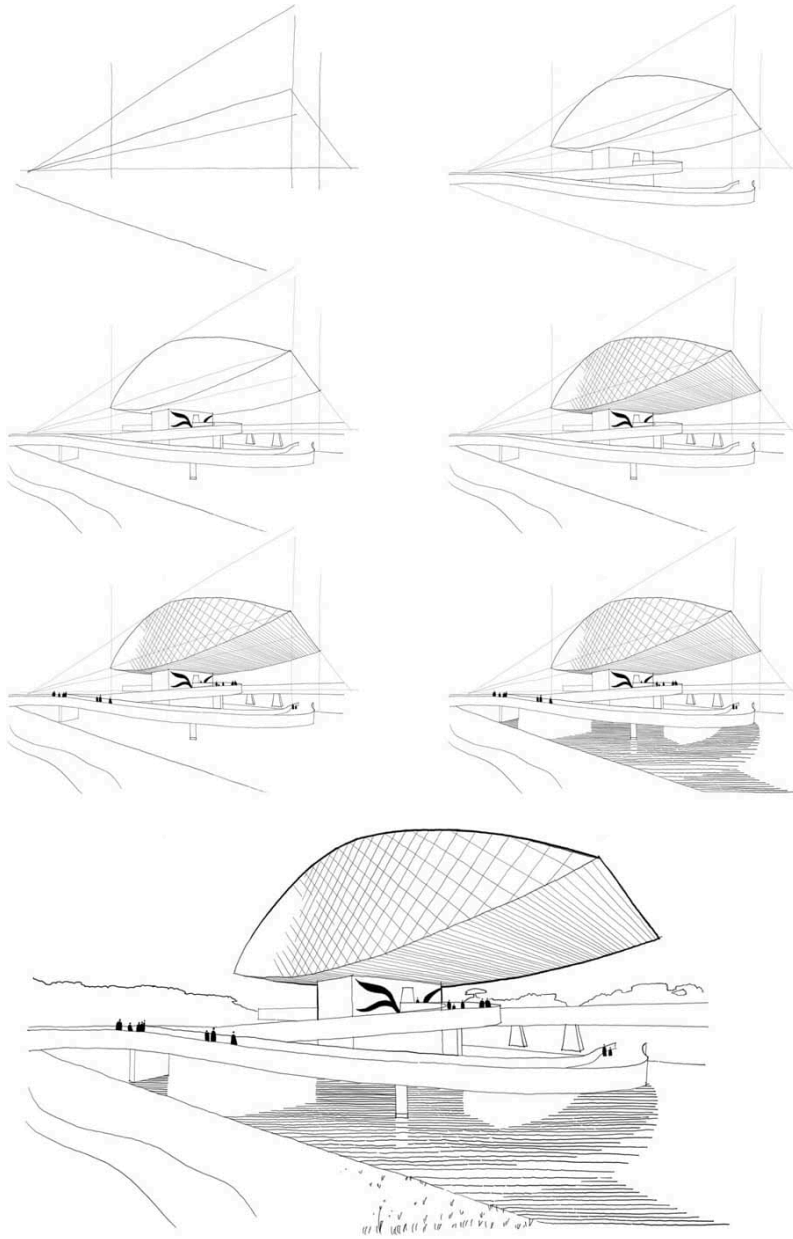
HEYDAR ALIYEV CENTER / ZAHA HADID ARCHITECTS | BAKU, AZERBAIJAN



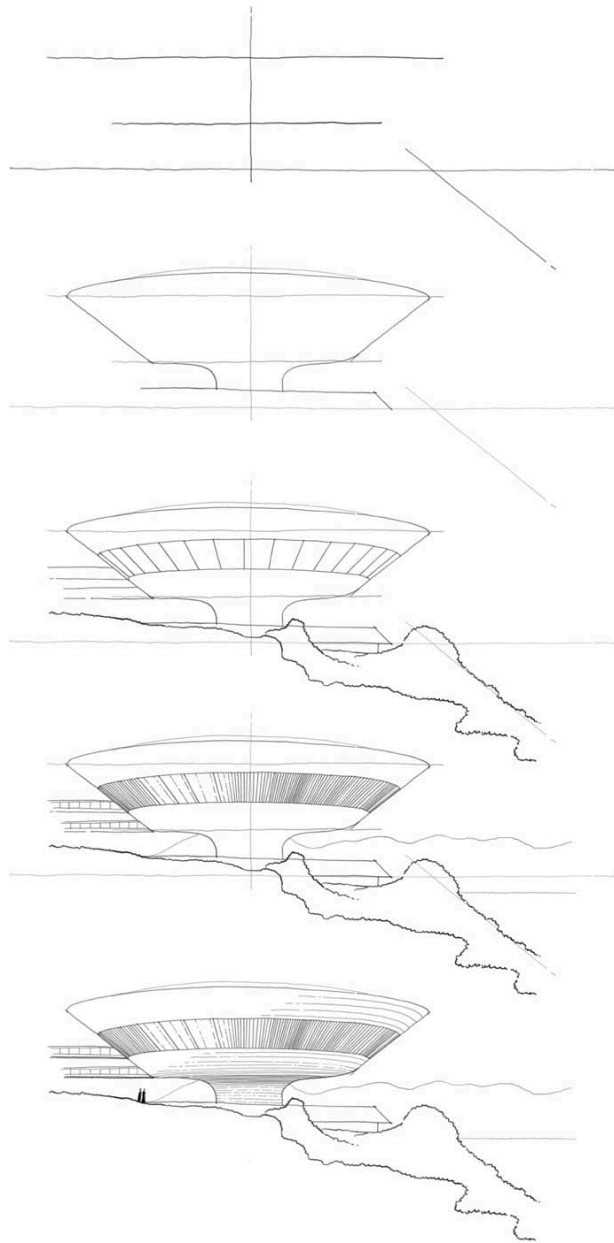
OSLO OPERA HOUSE / SNØHETTA | OSLO, NORWAY



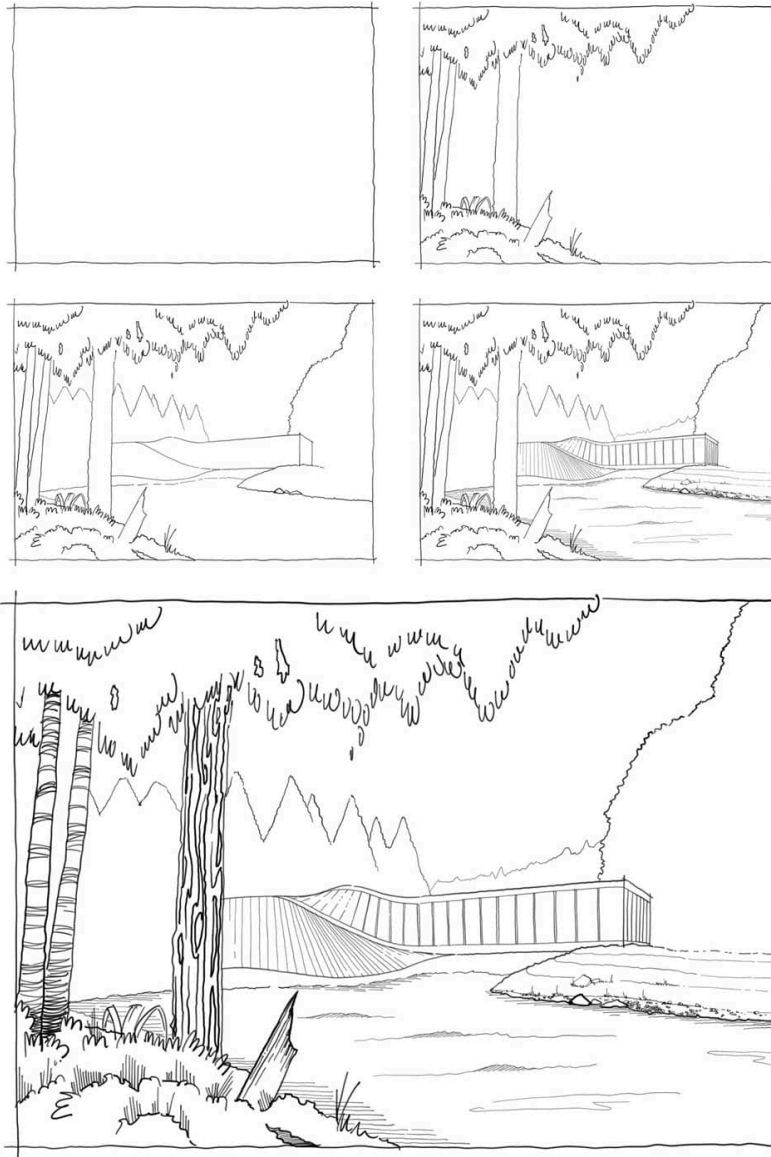
HOKI MUSEUM / NIKKEN SEKKEI | MIDORI-KU, CHIBA, JAPAN



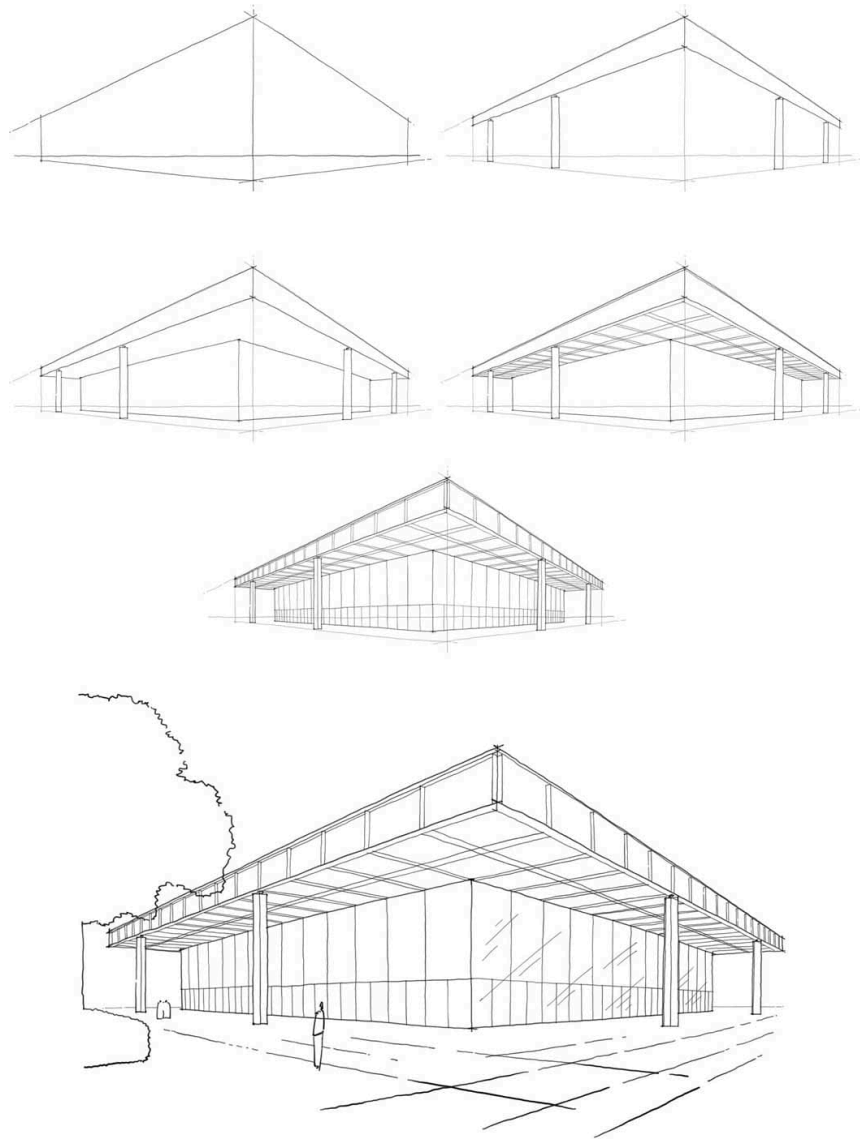
OSCAR NIEMEYER MUSEUM / OSCAR NIEMEYER | CURITIBA, BRAZIL



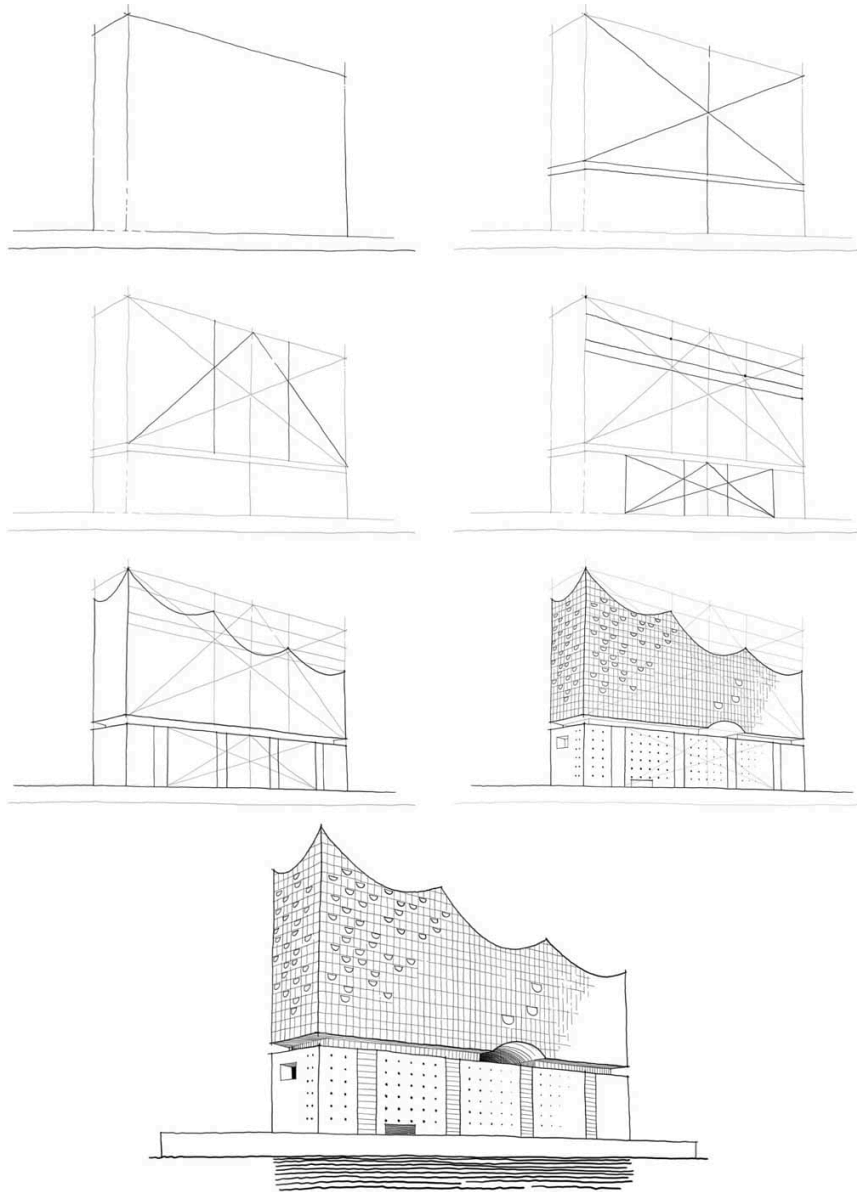
NITERÓI CONTEMPORARY ART MUSEUM / OSCAR NIEMAYER | RIO DE JANEIRO



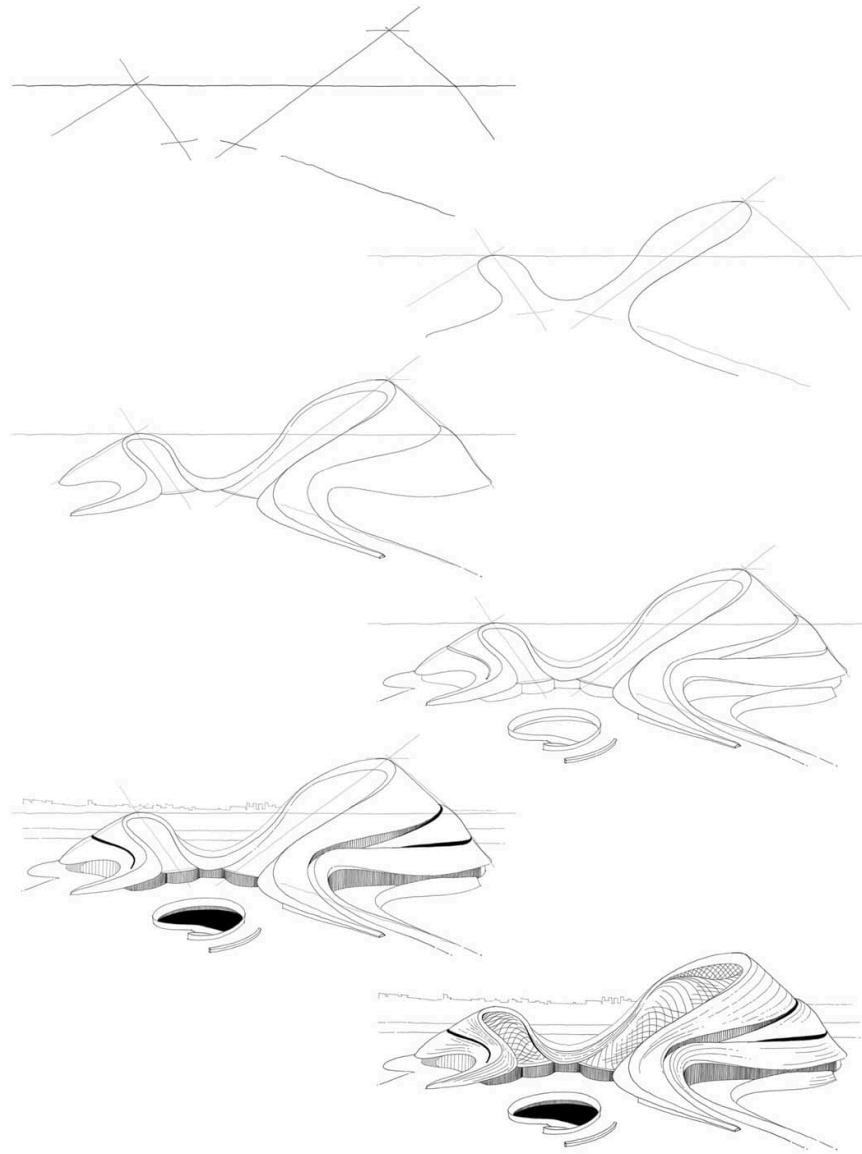
THE TWIST GALLERY / BIG (BJARKE INGELS GROUP) | JEVNAKER, NORWAY



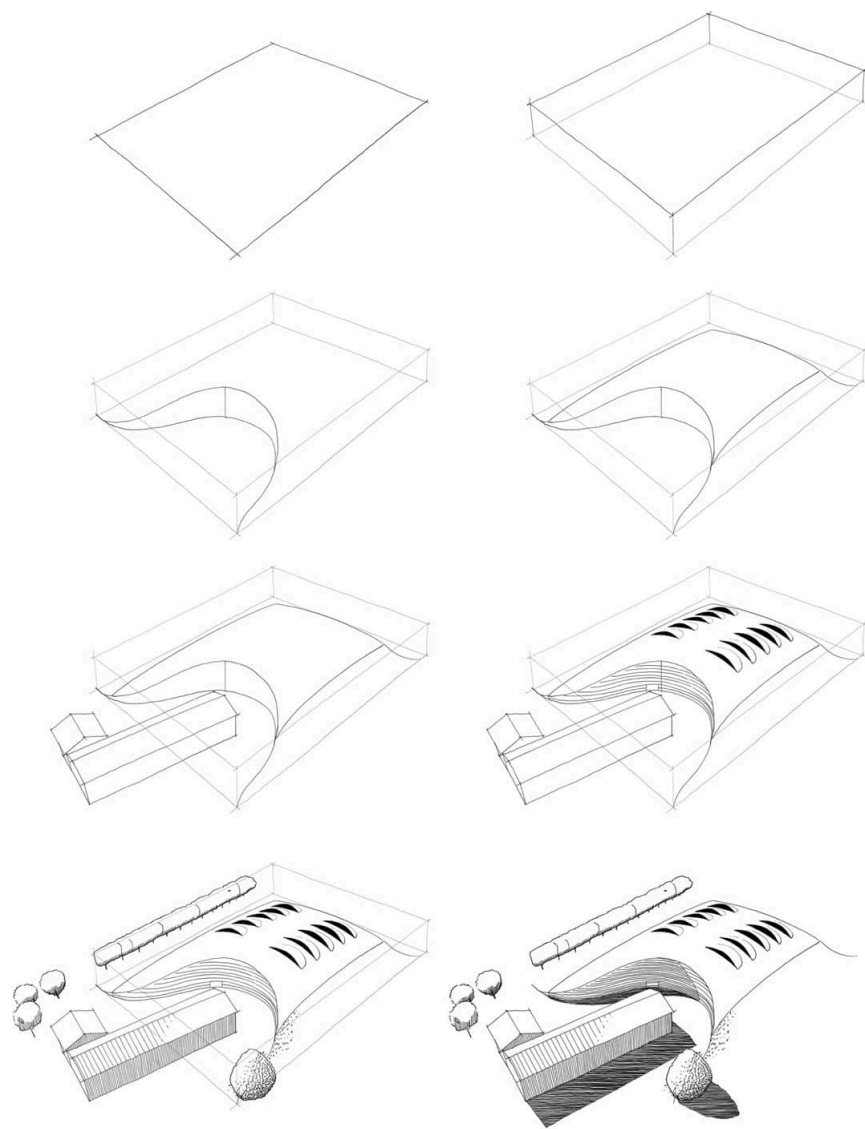
NEUE NATIONALGALERIE / LUDWIG MIES VAN DER ROHE | BERLIN



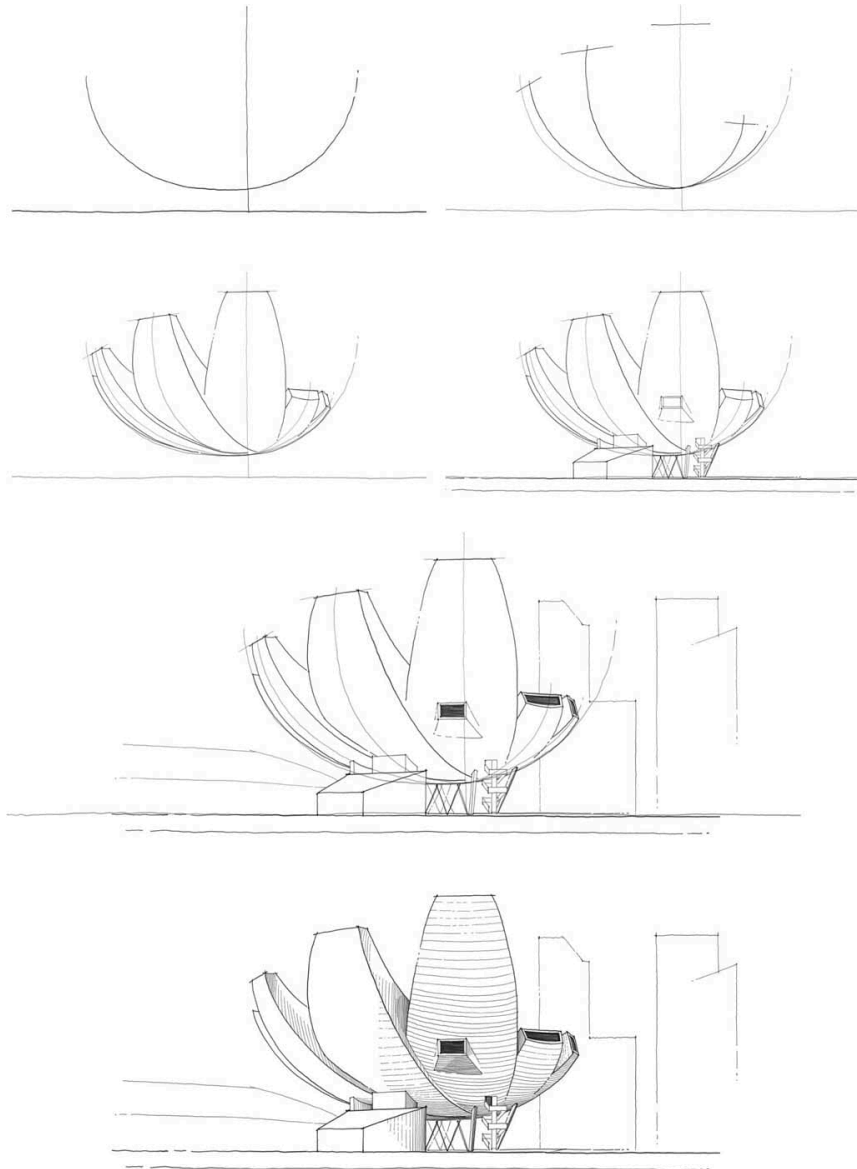
ELBPHILHARMONIE / HERZOG & DE MEURON | HAMBURG, GERMANY



HARBIN OPERA HOUSE / MAD ARCHITECTS | HARBIN, CHINA

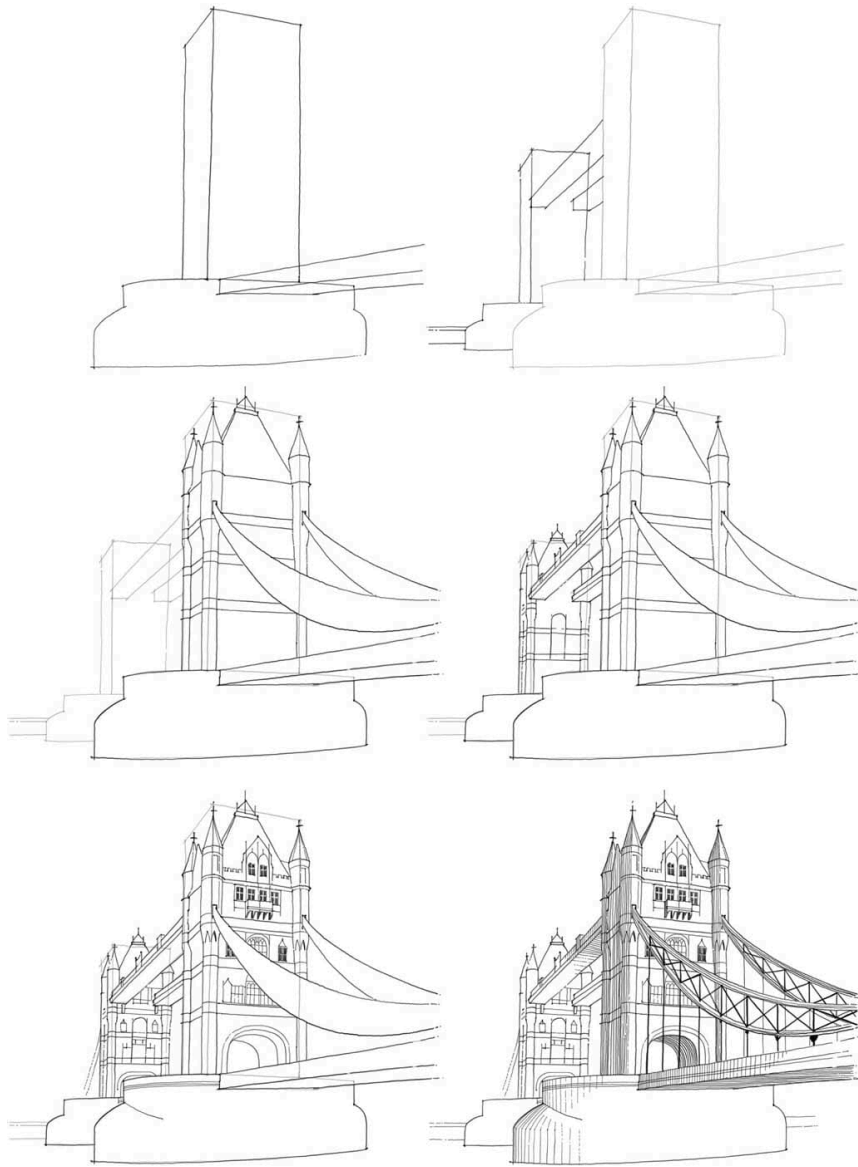


ENZO FERRARI MUSEUM / JAN KAPLICKY | MODENA, ITALY

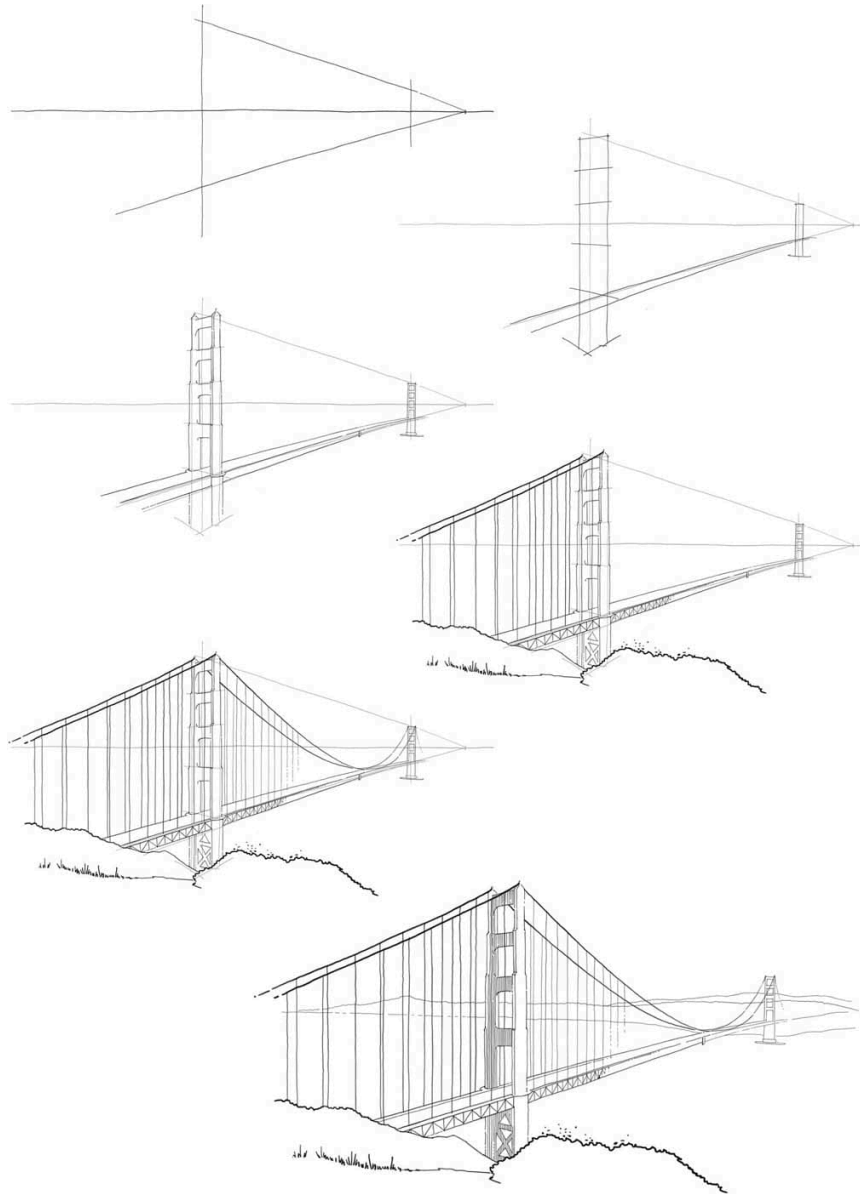


ARTSCIENCE MUSEUM / SAFDIE ARCHITECTS | SINGAPORE

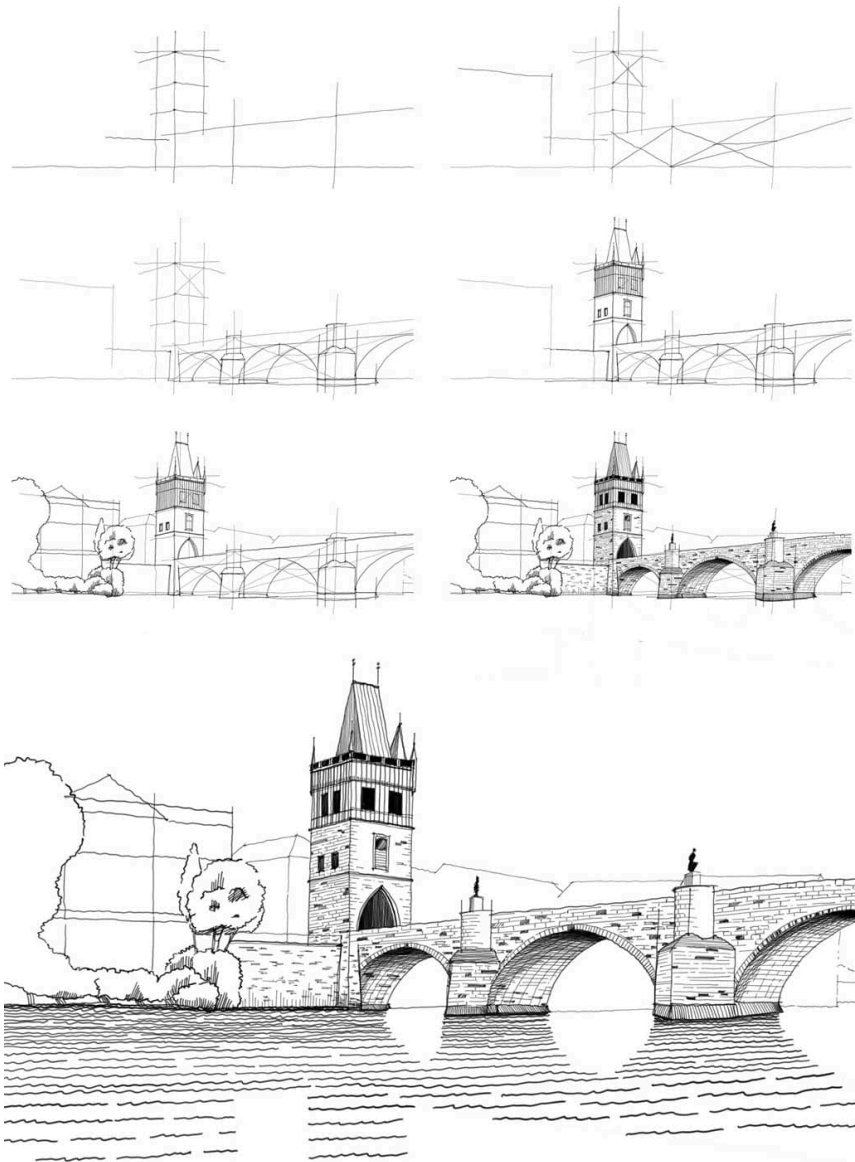
BRIDGES



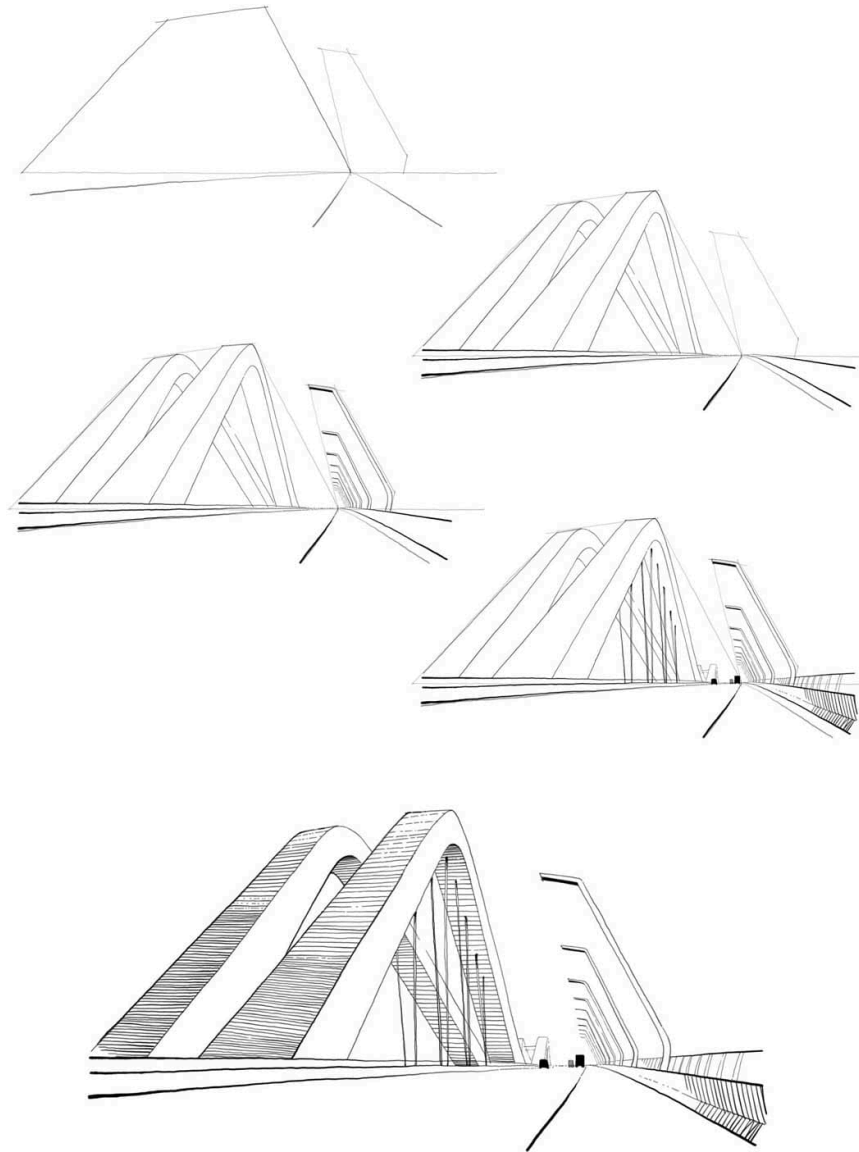
TOWER BRIDGE / ATTRIBUTED TO HORACE JONES | LONDON



GOLDEN GATE BRIDGE / JOSEPH STRAUSS, LEON S. MOISSEIFF, IRVING F. MORROW | SAN FRANCISCO, CALIFORNIA, USA



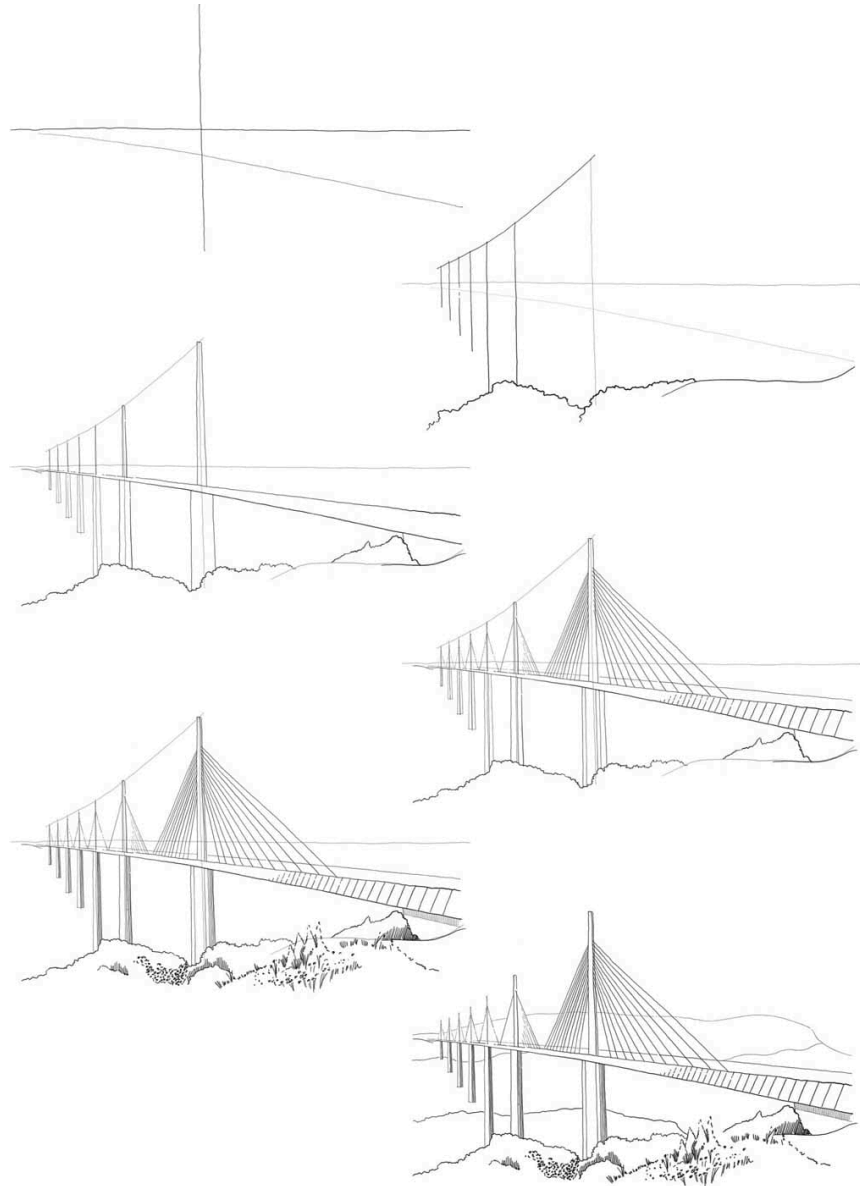
CHARLES BRIDGE / ATTRIBUTED TO PETER PARLER | PRAGUE, CZECH REPUBLIC



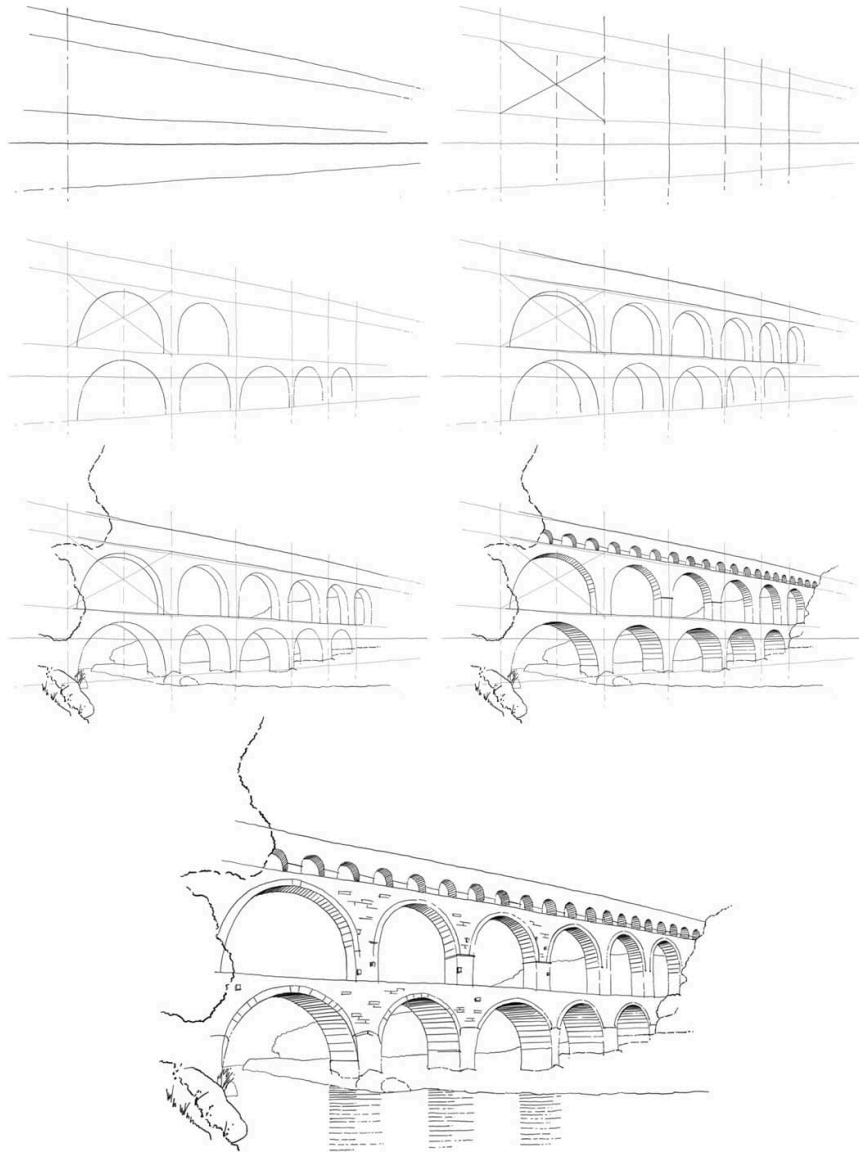
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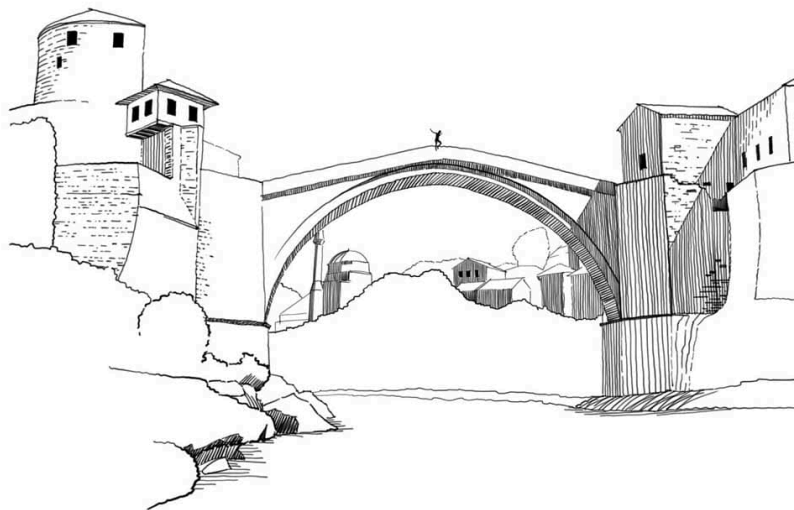
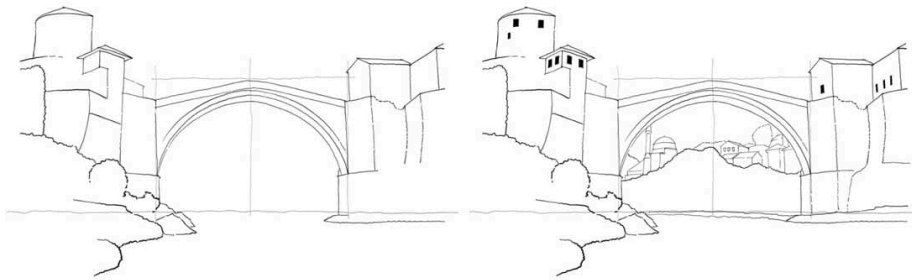
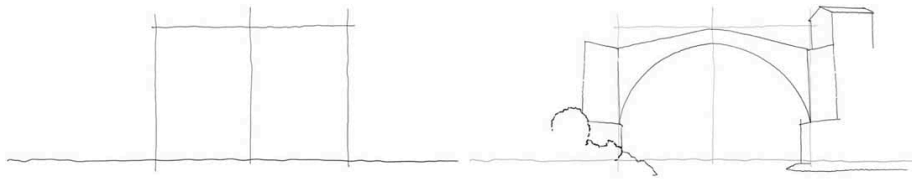
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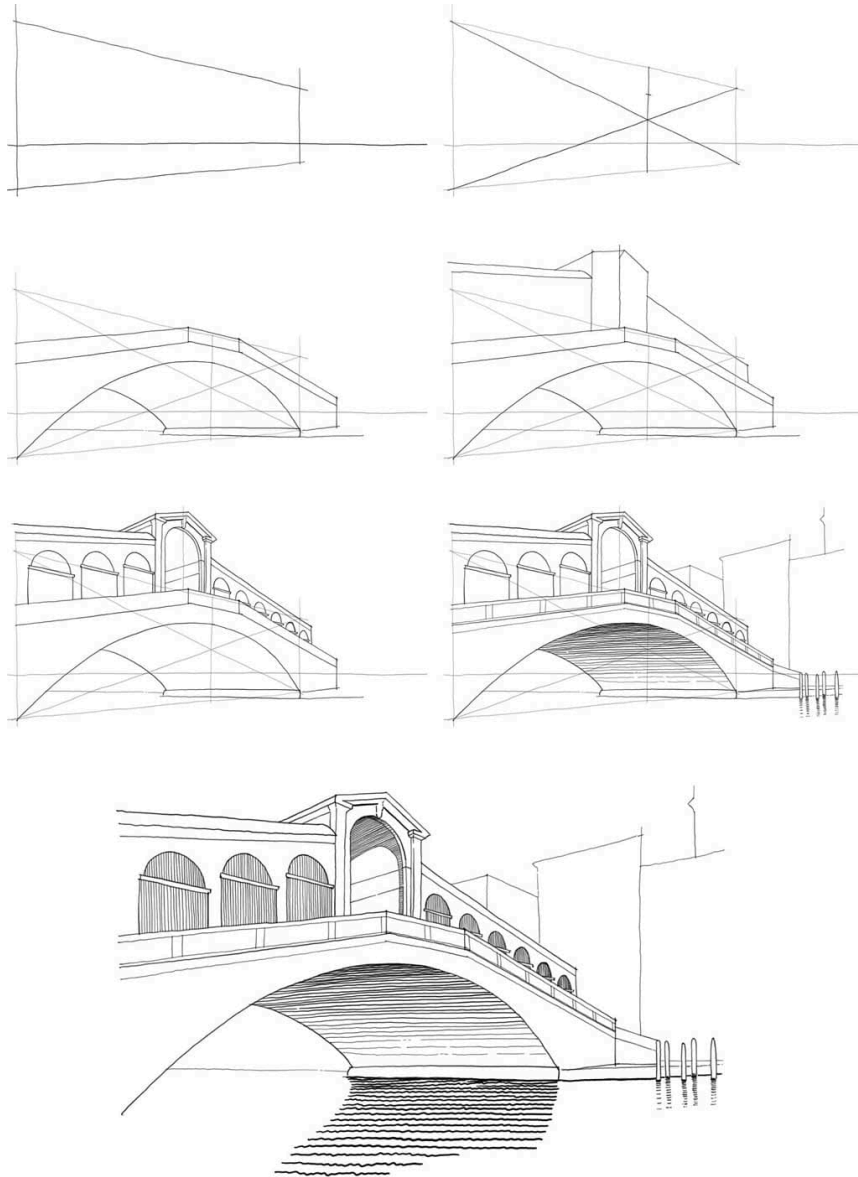
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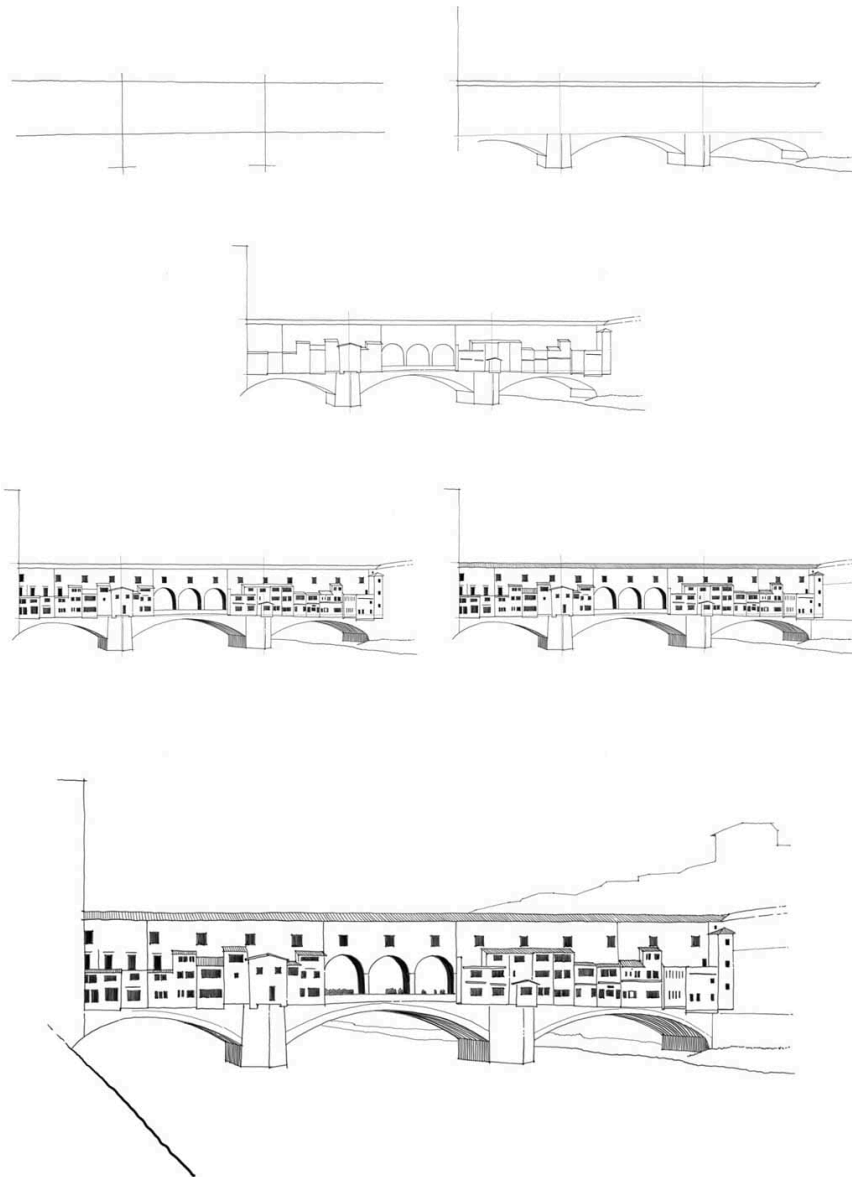
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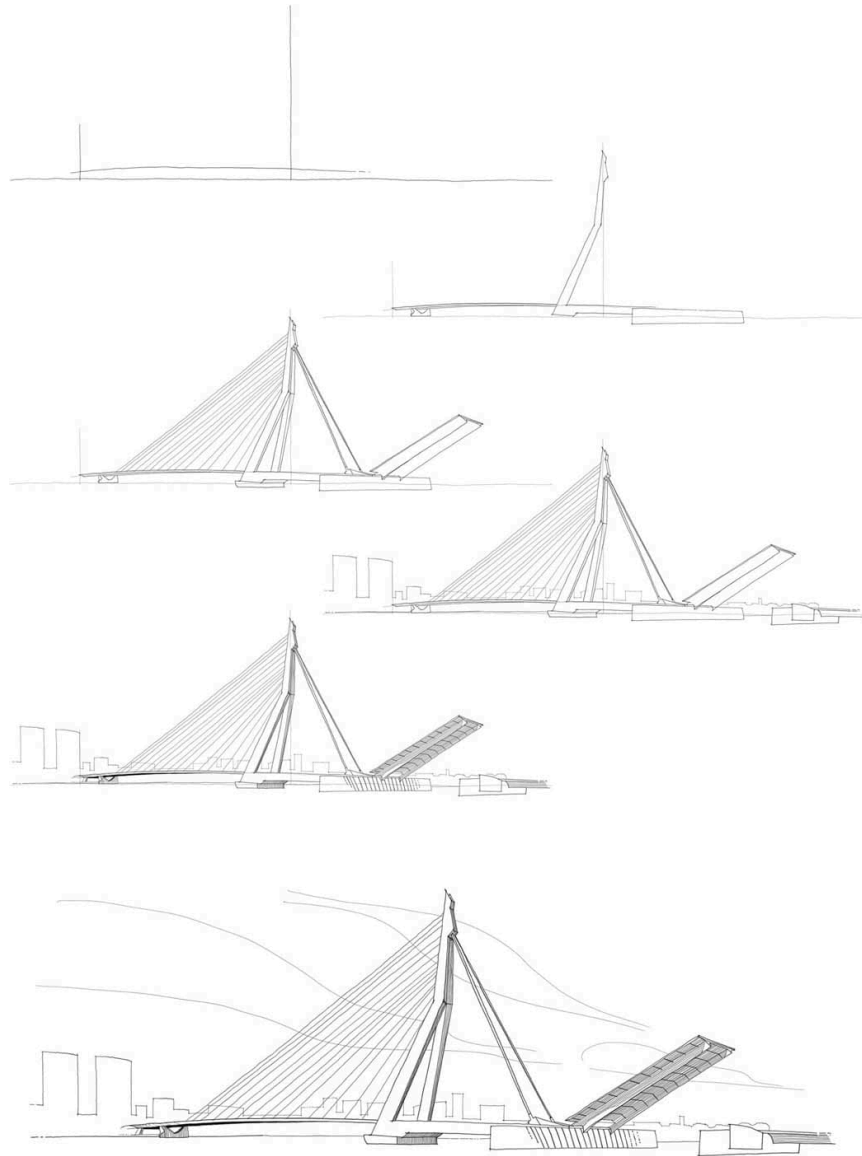
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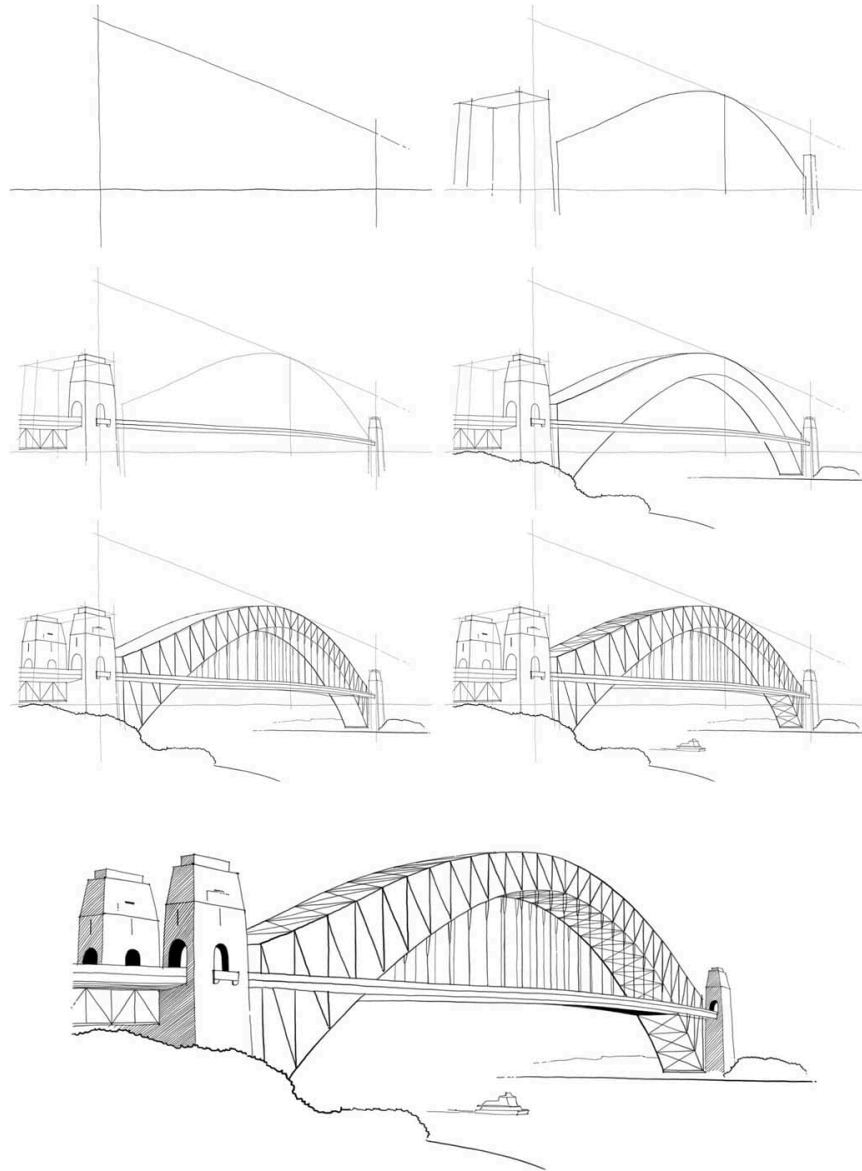
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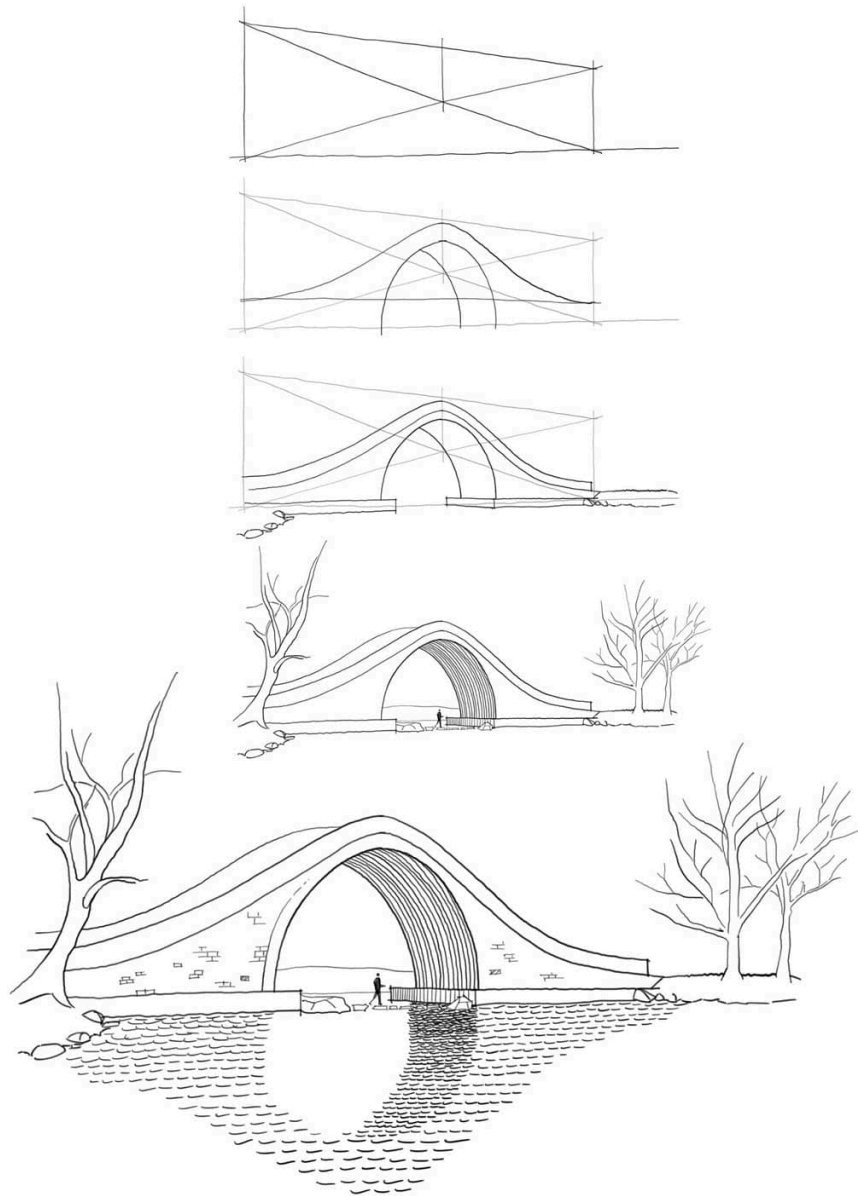
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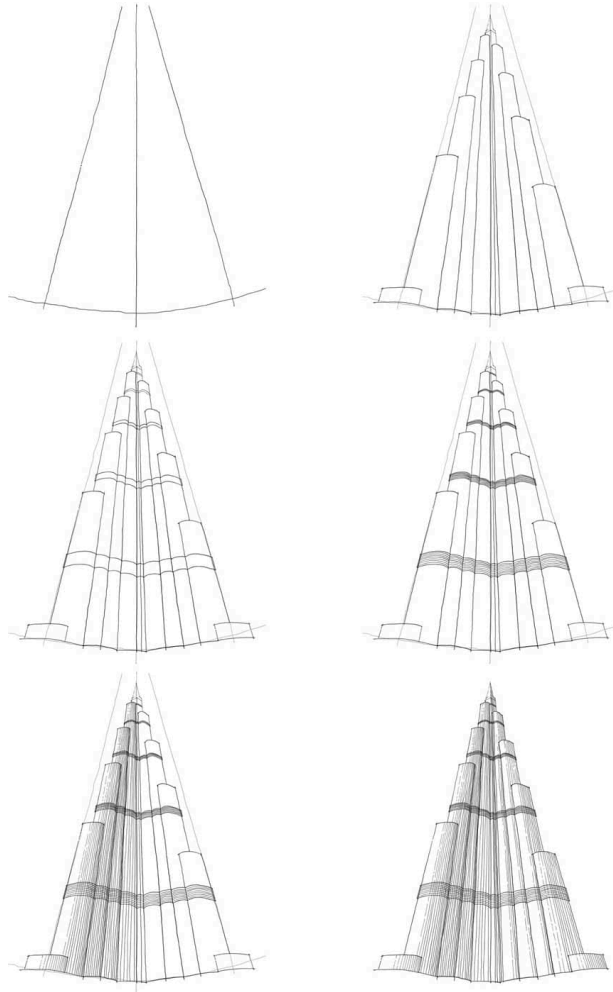


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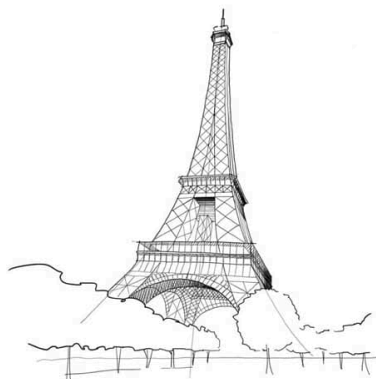
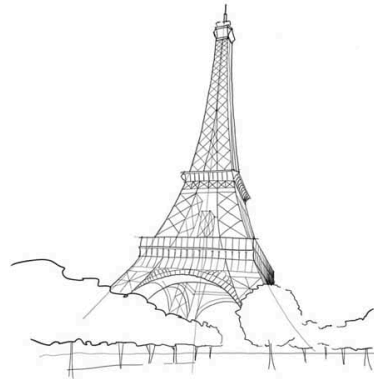
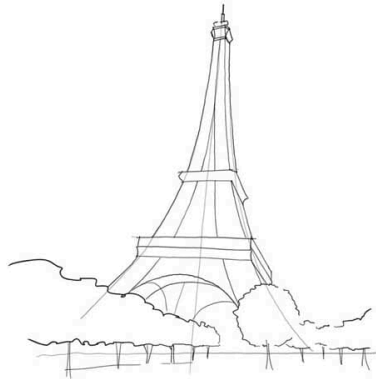
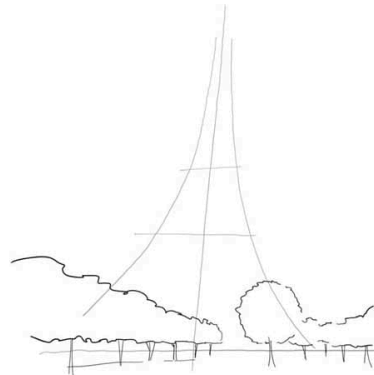
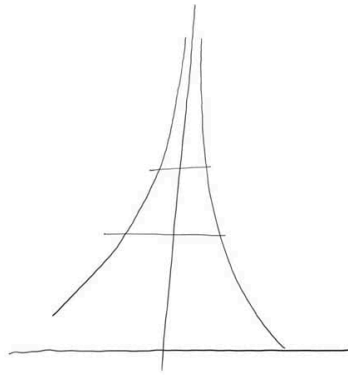


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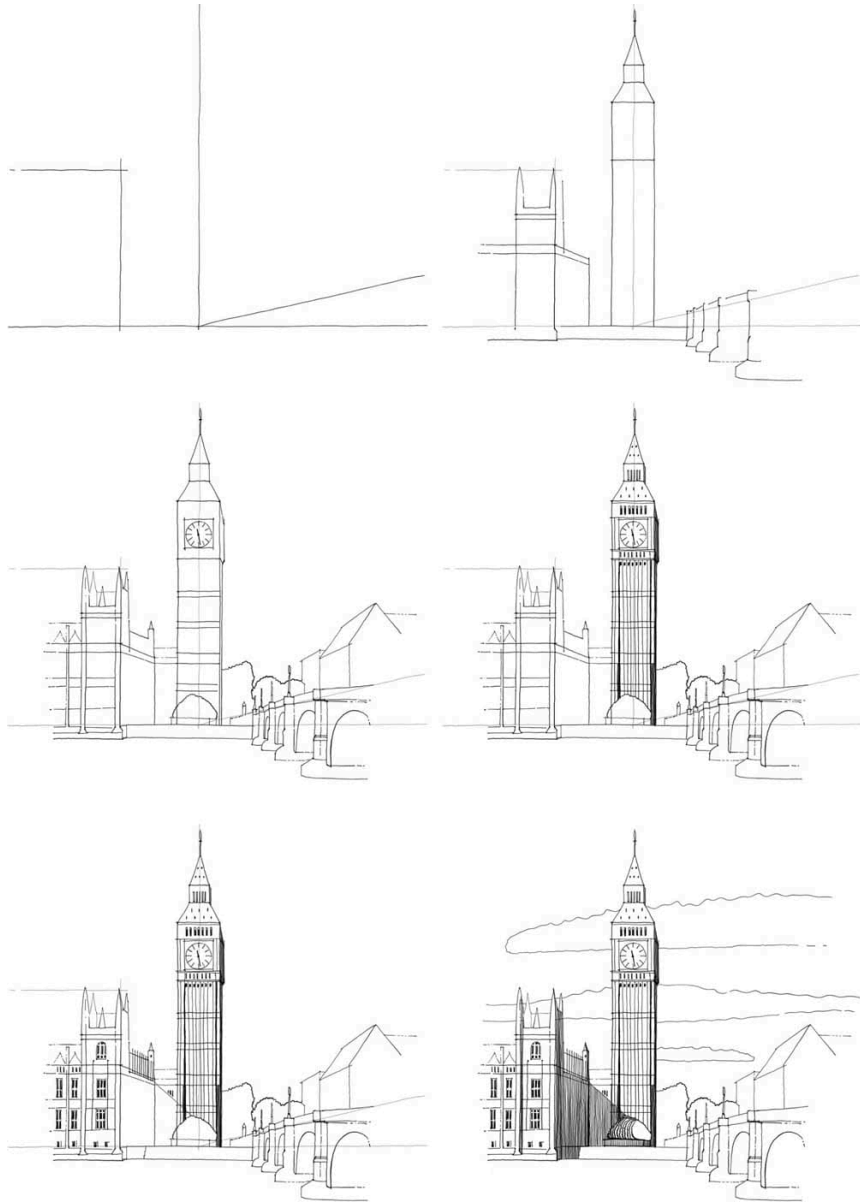
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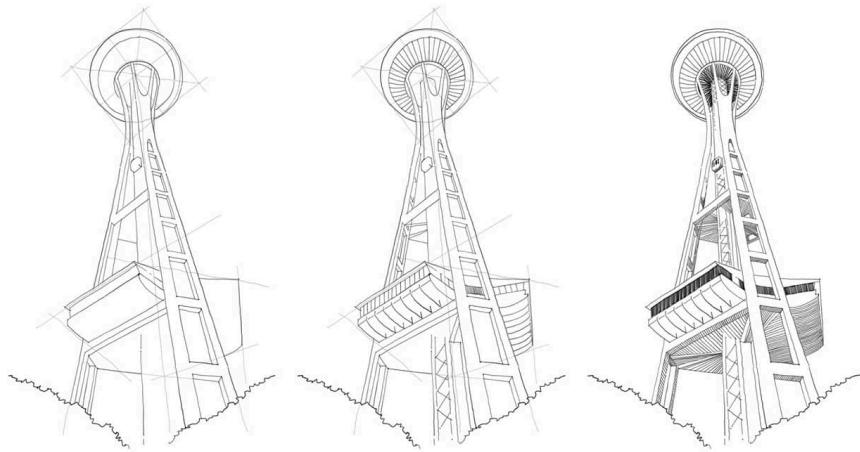
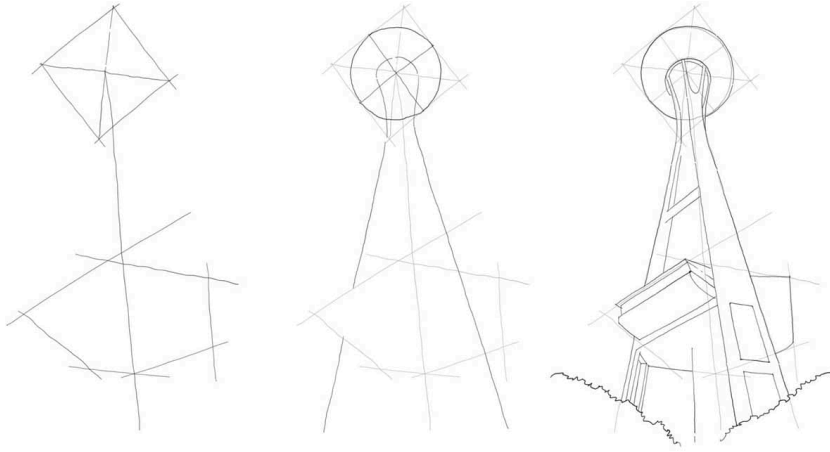
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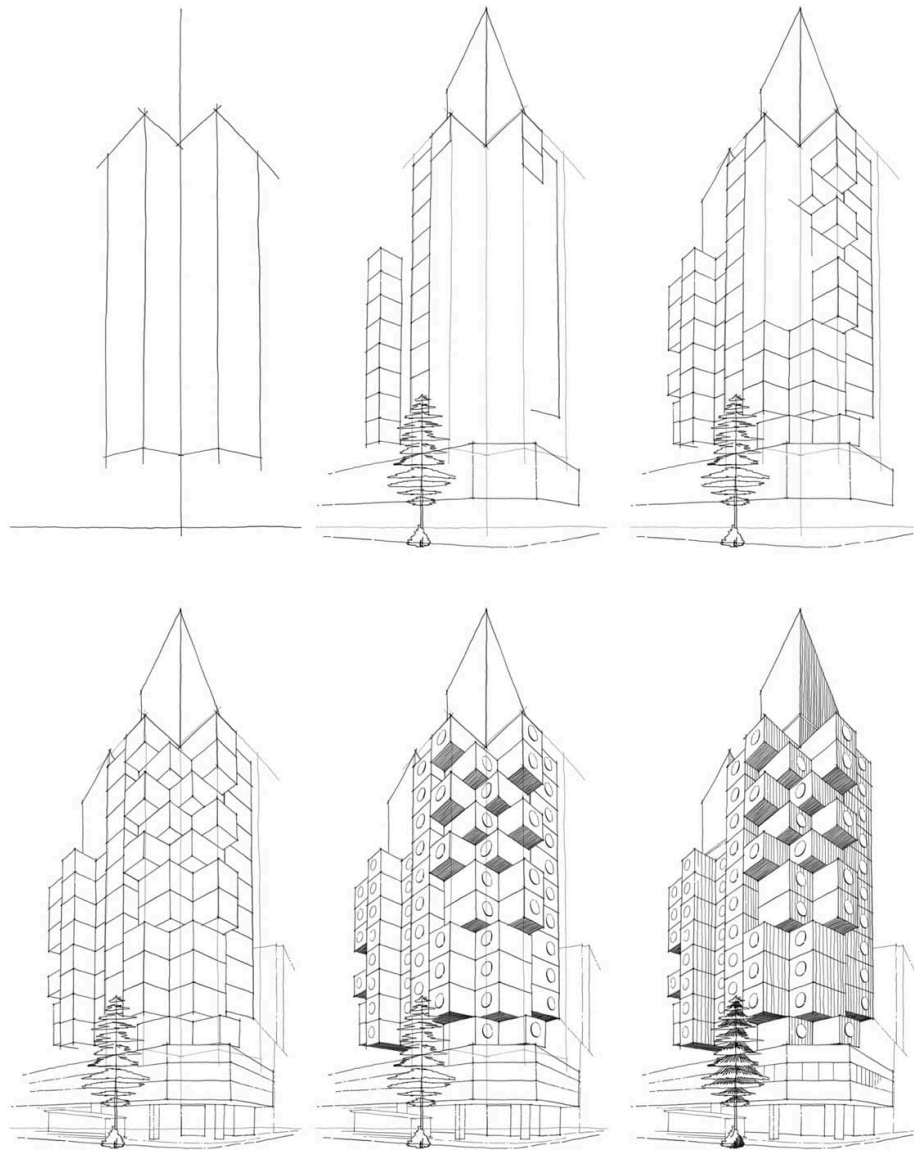
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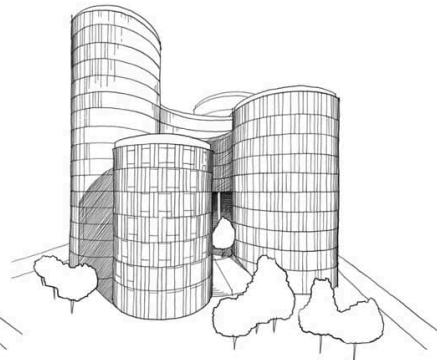
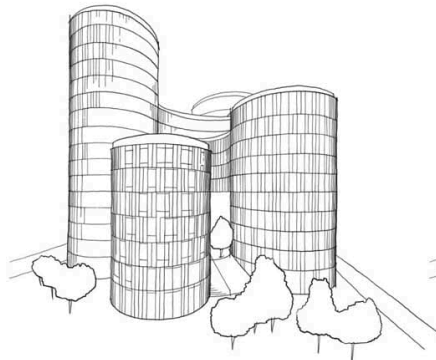
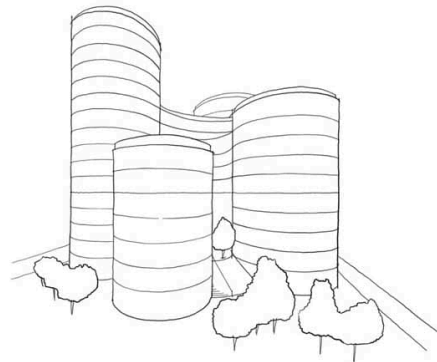
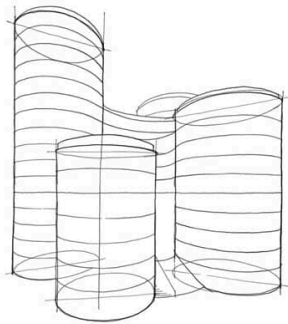
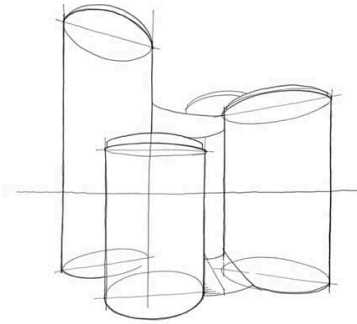
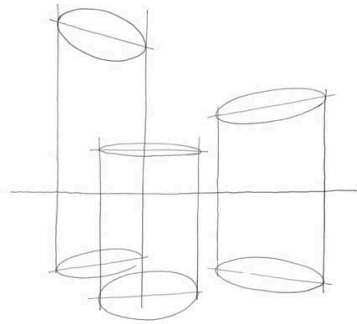
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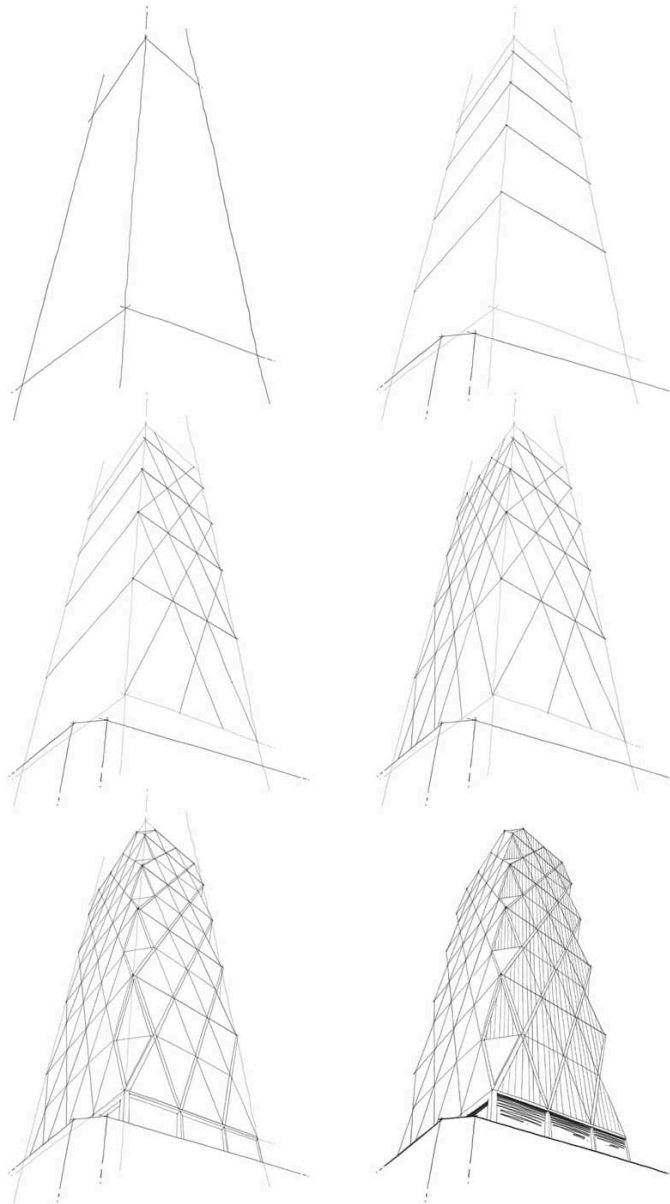
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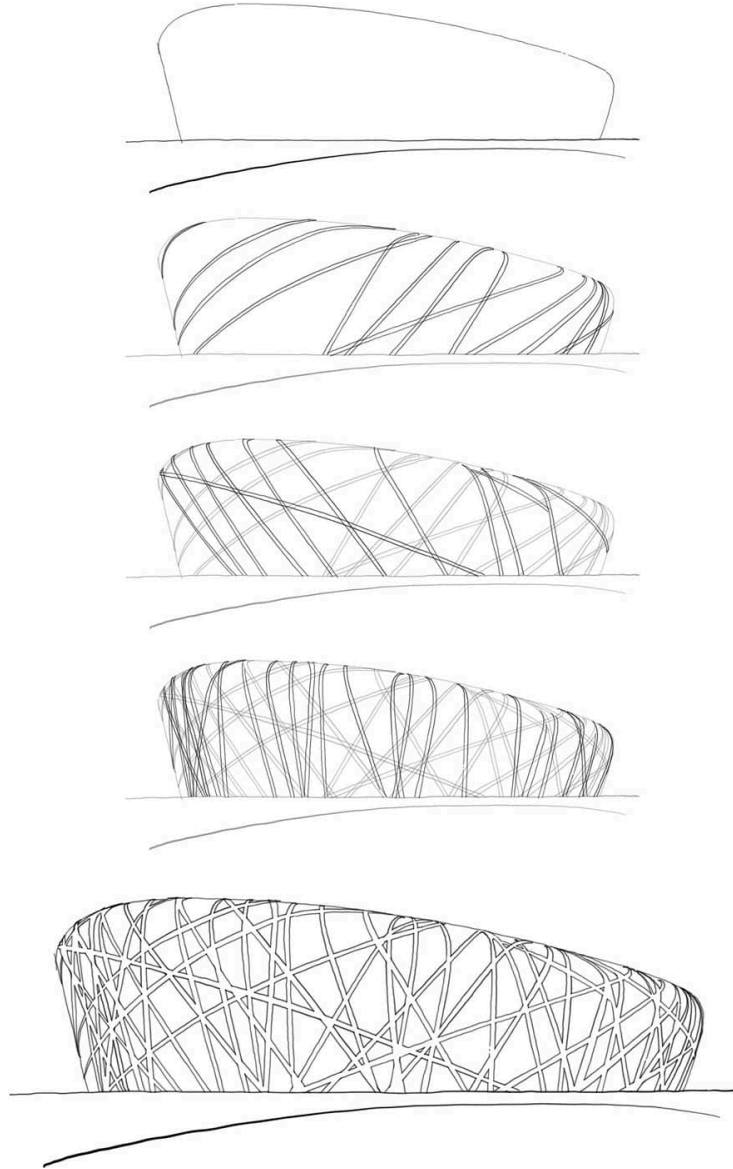


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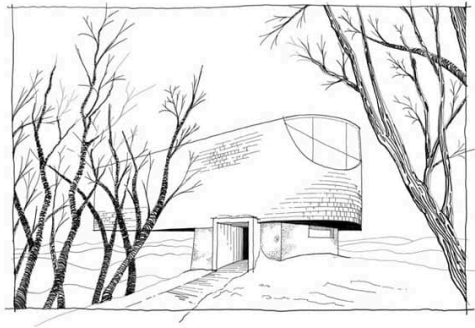
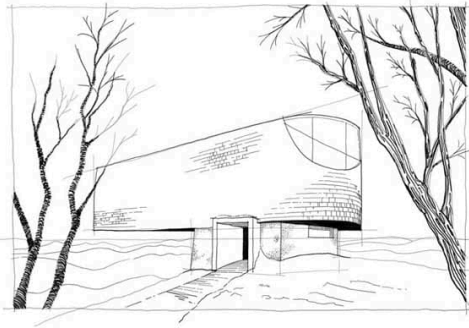
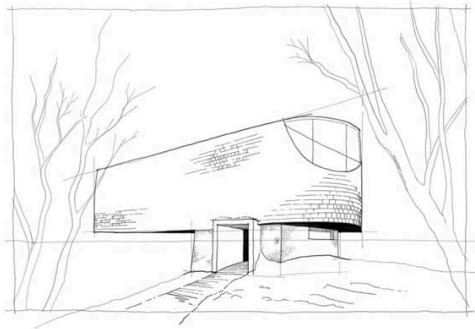
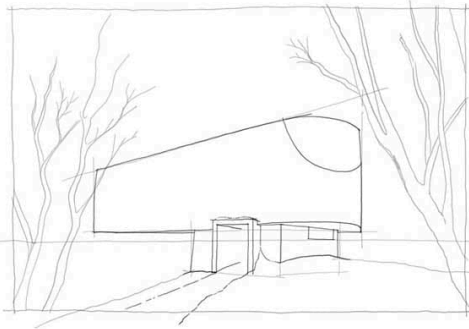
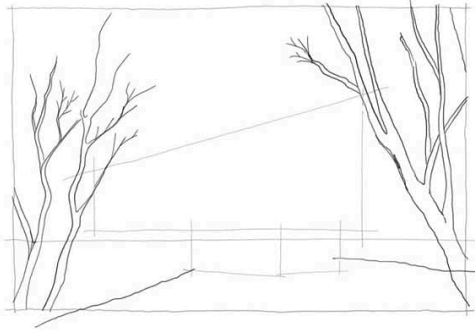
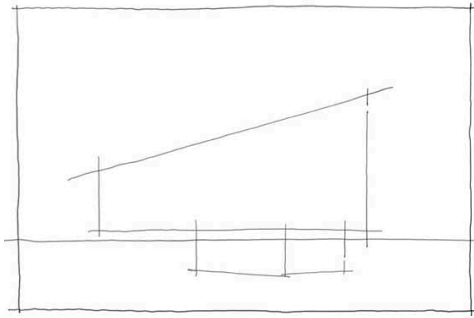
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I'd like to start by thanking my awesome wife, Pavlína. Thank you for your valuable feedback, encouragement, and never-ending support on the way. You have always been there for me and your support means the world to me. Thank you.

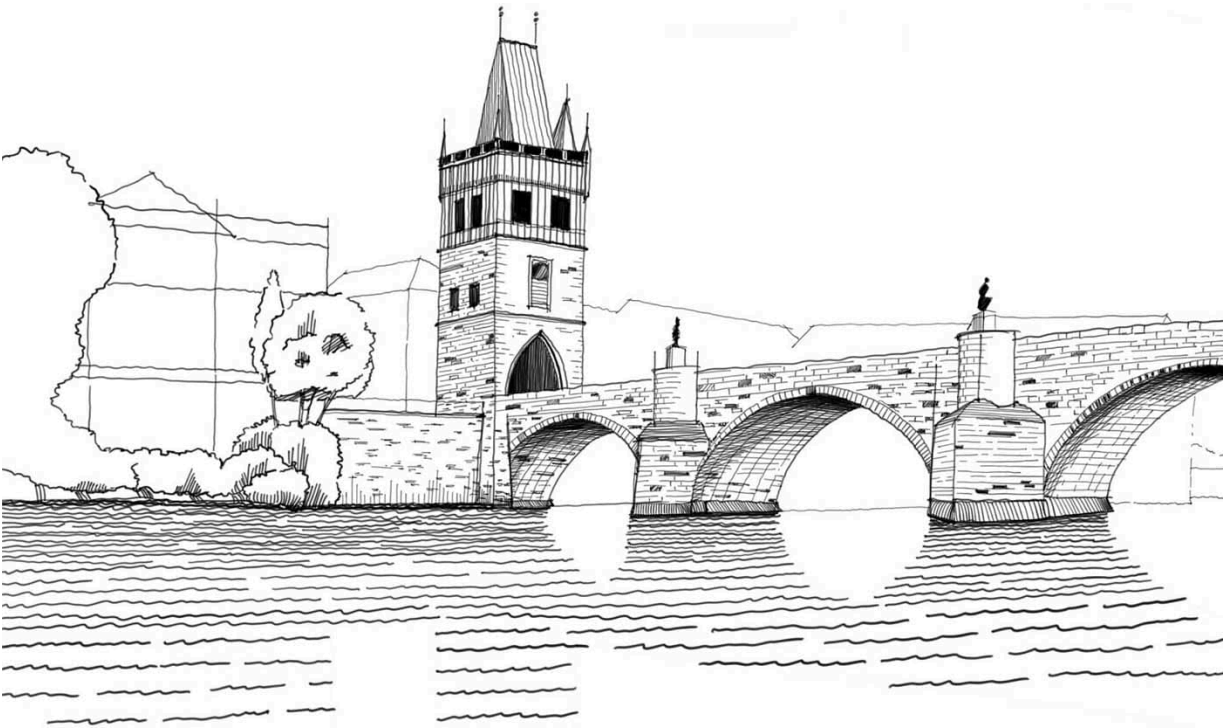
To Marty McDonough: Thank you for being a caring friend and partner who—despite being a busy CEO—always finds time to discuss important things with me.

I am very grateful to Graham Shaw for sharing his wisdom and experiences with writing and publishing his own books. Thank you.

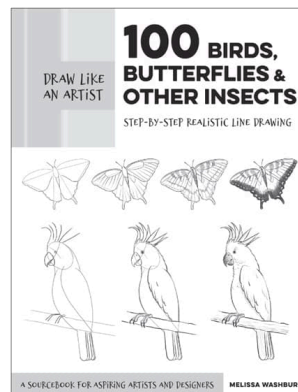
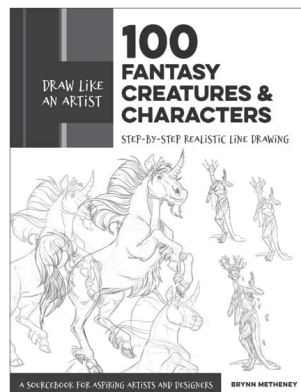
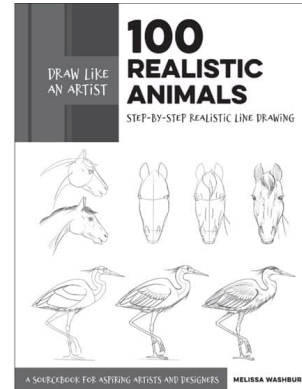
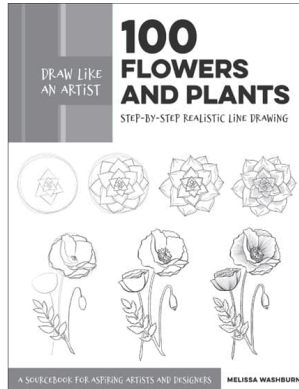
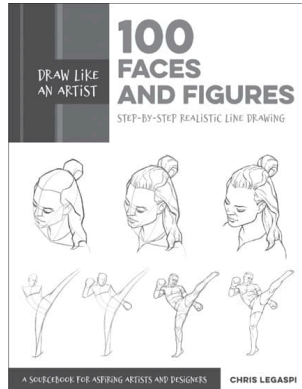
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ABOUT THE AUTHOR

David Drazil is an architect who loves to sketch. Every day he shares his passion for the visual representation of architecture through drawings and tips on his website SketchLikeAnArchitect.com and on his popular Instagram account [@david_drazil](https://www.instagram.com/david_drazil). Through creating educational resources on architectural sketching, David is focused on helping other architects, designers, and hobby sketchers to use sketching as a tool to improve their design process and presentation. A trained architect with international experience, David holds a BSc in Architecture and Building Engineering from Czech Technical University in Prague and an MSc in Architecture and Design from Aalborg University in Aalborg. He also collaborates as a featured artist with the iPad sketching apps Morpholio and ShadowDraw. He lives in Prague, Czech Republic.



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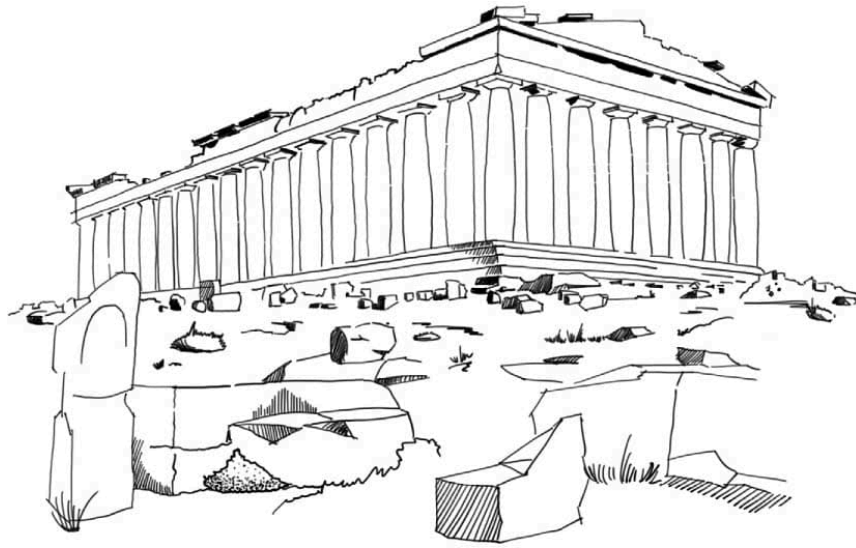
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